

THE C4 NEWSLETTER

Summer 2007

Volume 15, Number 2



**TWO CONNECTICUT COPPERS MADE
FROM THE SAME DIE**
(BELIEVE IT OR NOT)

Featured in this issue

- Connecticut Dual Use Die Discovery
- Saint Patrick's Crown
- Early Colonial Coin Auction Sales
- The French-American Corner
- Highlights of the Spring EAC Convention
- A Tribute to John Griffie
- The Taylor Sale Remembered
- Our Officers at Work
- Letters and Anecdotes
- Maris 77-cc





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Membership questions, address changes, and dues should be sent to Roger Moore at the address provided on page 1. Dues are \$20 for regular members (including 1st class mailing of the Newsletter) and \$10 for junior members (under 18).

PRESIDENT'S MESSAGE

According to Webster's Dictionary, "Hobby" is defined as "A pursuit outside one's regular occupation engaged in especially for relaxation". What makes collecting colonial coins so special to us? The hobby of colonial numismatics enthralls us for many reasons. Besides the sometimes crude, hand-made, attractive coins, we are also enchanted by the history, men, politics and economic factors that brought them about.

Our individual methods of enjoying our hobby are enhanced through sharing with others having like interests. C4 is one platform for accomplishing this. The pages of the newsletter you are reading bring the coins and research of fellow collectors into your home. The C4 Convention is a place to meet others and share face to face. It provides an educational forum to share knowledge, exhibits, about 40 colonial dealers and an auction catalog packed with pictures and information. The EAC and ANA Conventions are additional events where colonial collectors have meetings and gather. There are other informal meetings at local, state and regional shows.

The "hobby of kings" is now the hobby of the common man. My fellow collectors are composed of blue-collar and white-collar (and no collar), scientists, auto mechanics, physicians, accountants, technicians, academics, coin dealers, cataloguers, custodians and even a taxi driver! We are diverse... Republican and Democrat, conservative and liberal, religious and agnostic, old and young, rich and poor... you get the idea. Our opposing views and walks of life may have prevented us from ever meeting and becoming friends, but when we get together, we are all on the same playing field – we forget about the world outside and just enjoy each other's coins and knowledge.

If you are saying to yourself that you don't know anyone and it would be senseless to attend the C4 Convention, you are wrong! Walk up to the C4 Table, introduce yourself and start having fun. You owe it to yourself to attend a C4 Convention! The C4 convention is the highlight of my year. It will be yours too. Just ask Morris Hankins, who finally made it to C4 last year, after years of nagging from me!

A byproduct of our obsession with our hobby is the ability to escape the pressures of everyday life, if only for a while. I'm doing it right now as I write. We can go back to a time where men wore three-cornered hats and they had buckles on their shoes. We envision the men who were responsible for our colonial coinage... they were not at the screw press creating great rarities but rather making a utilitarian product to perform a purpose in commerce (and to eek out a living for themselves).

As your president, I am both proud and humbled to be in the position in which you have elected me. It is a great honor to work with the officers and volunteers to make C4 the best specialty club out there. But more cherished than the coins and honors are all the friendships I've made. All of you are the pedigree names for collectors 100 years from now. Take care of those coins and their pedigrees – the future collectors will appreciate it!

Have FUN!

Ray Williams

DRAPED TO MAILED BUST TRANSITION OF A 1787 CONNECTICUT OBVERSE DIE

(Randy Clark)

An interesting discovery was recently made with respect to a pair of 1787 Connecticut obverse varieties. The findings conclude both varieties were made from a single, common die. While it is not uncommon for CT obverse or reverse dies to be reworked, reground or otherwise changed,¹ it is rare that new varieties are associated with the result.² Unprecedented is this discovery of a well-used draped bust die reworked into a mailed bust die and used again.

Dr. Thomas Hall, in his copious notes and unpublished manuscript, identified a letter “A” die break similarity³ between what are now known as 1787 obverses 8 and 16.5. He also noted some peculiar features⁴ on obverse 16.5 which, initially, resulted in its classification as obverse 49. Dr. Hall eventually decided the “triangularly placed periods” (Hall’s dots) were unintended and classified the obverse as 16.5. Henry Miller’s book carried forward a succinct version of Dr. Hall’s observations, but there was no further discussion. Since obverse 8 is a mailed bust type, and obverse 16.5 a draped bust type, the die break similarity was considered simply one of many examples of punch linkage.

Following through on Dr. Hall’s findings lead to the recent discovery that draped bust obverse 16.5 was actually physically reworked into mailed bust obverse 8. Several key findings support this obverse rework observation, including the letter “A” break, identical placement of the entire legend and what is clearly the intentional use of a dot cluster ornament on obverse 8 to cover the earlier obverse 16.5 “Hall’s dots” (Figure 8). Evidence is further seen on subtle “under-type” features, where traces of the draped bust can be seen protruding from under mailed bust details (Figure 9). Final determination was done by photographic overlay and validation by other experts⁵ in the CT series (Figure 6). This article will detail draped bust obverse 16.5’s die progression, its transition to mailed bust obverse 8, and its subsequent die progression.

Die states of obverse 16.5:

The bust on obverse 16.5 is usually seen in low relief, indicating some difficulty getting impressions to strike up. Several minor reworkings of this die resulted in the break at letter “A” and Dr. Hall’s observed die injury in the field before CONNEC. The letter “A” break appears no more dramatic than other CT series breaks – hardly justifying reworking the bust. The Hall’s dots, whether due to physical damage or rust, seem to worsen and strike up in a progressively more obvious manner. It seems attempts to incrementally improve 16.5 result only in increasing die damage.

Early State: The earliest die states of obverse 16.5 are found paired with reverse n. The “large letter” legend is well formed, with no break seen from the letter “A” or elsewhere

on the die. The “U” shows signs of disturbance inside of the right upright. The first two “C”s are closed, the third “C” open. The top of “O” in “AUCTORI” is weak. The tail of “R” is well formed. The first “N” has complete serifs, but the second “N” is missing the top right serif. The “E” shows some disturbance to the right inside of the upper riser, and the lower leg of “E” is wavy from the base center to the right. All drapery and mail features are of comparable relief, with evidence of recutting or hub chatter below the mail and at the ribbon ends. Figure 1 provides photos of two examples of this die state – both paired with the reverse n.



Figure 1: Earliest State of 16.5 [As When Paired with Reverse n]

Mid State: Some modest rework of the legend define the mid die state of 16.5, still paired with reverse n. The “E” is reworked to straighten out the lower leg of “E”, no longer wavy from the base center to the right. The second “N” was revised to include the top right serif. The last “C” now appears closed. Some specimens of the mid die state show the faint onset of an “A” break and another break from rim to drapery at the base of the bust, seen better in later states. See Figure 2 for an illustration of this state.



Figure 2: Legend on 16.5-n [Early State (left) and Mid State (right)]

Late State: The obverse sees significant rework due to lapping and repair, with a resulting loss in bust detail. Hand strengthening is seen in drapery details, but not in mail detail – hence there is now a difference in relief between the two. Evidence of the lower mail recut/hub chatter is now gone. The break at “A” has increased significantly in severity. Hall’s dots appear above the hair. Another break from the rim to the intersection of the mail and drapery appears. A faint break also appears between “EC,” when paired with reverse p. Figures 3, 4, and 5 provide examples of these states and pairings.



Figure 3: Late States of 16.5 [Paired with Reverse n]



Figure 4: Late State of 16.5 [Paired with Reverse p]



Figure 5: Wreath & Drapery on 16.5 [Mid (left) and Late (right) states]
 [Note: Late state "Hall's dots," break at "A", break from lower rim to mail/drapery]

Transition from obverse 16.5 to obverse 8:

Much of the draped bust was actually carried forward in the hand-cut mailed bust design. Facial outlines and details were largely reused; the hair and wreath were supplemented but not significantly changed. The legend was repunched with minimal misalignment – likely due to lapping of the die and weakening of the letters. A dot cluster was placed over the 16.5 die injury before "CONNEC" and there is evidence the same injury was present before the wreath as well (in the field after "AUCTORI:") leading to the first dot cluster. The last dot cluster may have been stylistically added after "CONNEC:" for a balanced look, or the late die state 16.5 die break that develops at "EC:" may have warranted its placement.

Possible motives for the complete rework of draped bust 16.5 were discussed among Connecticut specialists. A definitive explanation has not yet been reached, in part because there is no known "terminal state" of 16.5 that would justify its rework. The mailed bust itself remains a mystery. Why not re-impress the draped bust hub? If a hand rework was required for practicality (obverse 8's mailed bust is clearly hand cut), why not reuse more of the original bust design? It is possible Abel Buell was not available for the rework and another, perhaps less skilled hand, stepped in. A stylistic comparison of the draped bust hub used for 16.5 and the hand-cut obverse 8 shows the mailed bust is executed very differently. Buell's graceful, flowing drapery lines on 16.5 are seen in

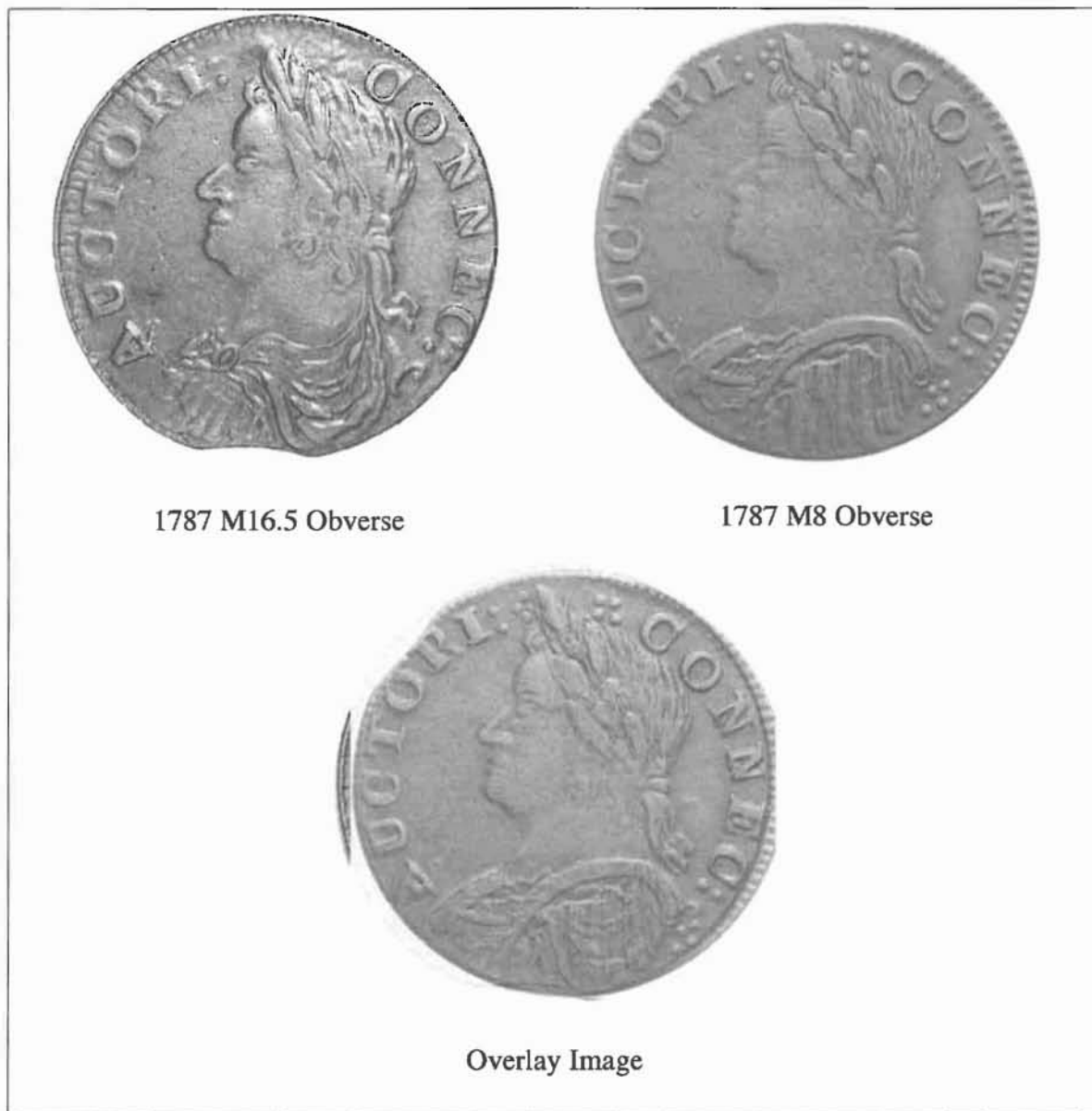


FIGURE 6: Comparison of Obverse 16.5 and Obverse 8

contrast to the much more linear mailed bust detail. Obverse 8's mail is stylistically different from the 1785 and 1786 mailed busts of Buell design – either hubbed or hand cut – as well as the various mailed designs from peripheral mints. This is not necessarily conclusive if one considers rework of 16.5 may have been hastily executed.

Figure 7 provides die-interlock charts for families involving the 16.5 and 8 obverses.

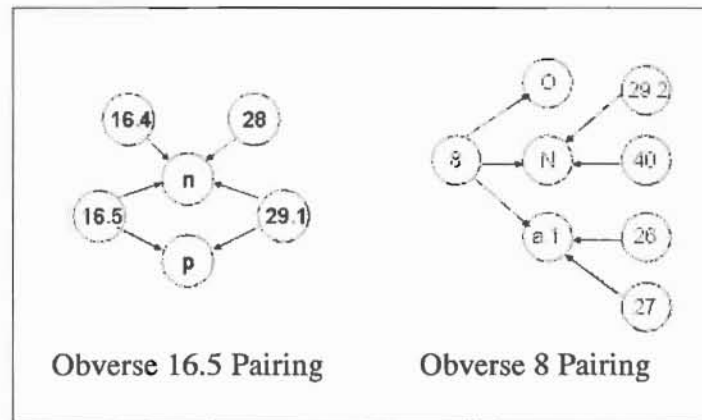


Figure 7: Die Interlock Charts for Obverses 16.5 and 8

Figure 8 provides a side-by-side, detailed comparison of 1787 obverse die 16.5 with 1787 obverse die 8, while Figure 9 clearly shows remnants of obverse 16.5 drapery and ribbons under obverse 8 features.

Die states of obverse 8:

Early: The earliest die states of obverse 8 are found paired with reverse O. It appears the die was partially lapped (reground) prior to creating the mailed bust, and the resulting reduced relief lettering was supplemented by repunching. The break at "A" is still well formed, apparently negligibly impacted by the lapping. After legend repunching, the first "C" is open (it was closed on 16.5), but the second and third are closed (the third was open on 16.5). The first "O" is well formed (better than on 16.5), but the "R" in "AUCTORI" was repunched only with the letter "P" (and the tail of "R" is comparatively low relief, fading to a disconnected feature in later states). One of the most striking features of the new legend is the repunched and corrected "E" – dramatically misaligned initially relative to its prior and final positions. Note: Both early and late obverse 8 states are paired with reverse O. Figure 10 pictures examples of early state Obverse 8 coins – both paired with reverse O.



Figure 8: Detailed Comparison of Obverse 16.5 (left) and Obverse 8 (right)

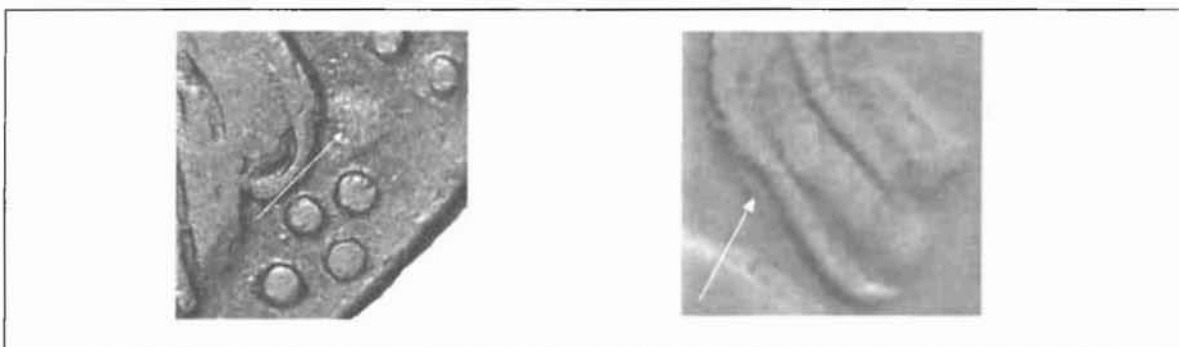


Figure 9: Remnants of Obverse 16.5 Drapery and Ribbons Under Obverse 8 Features



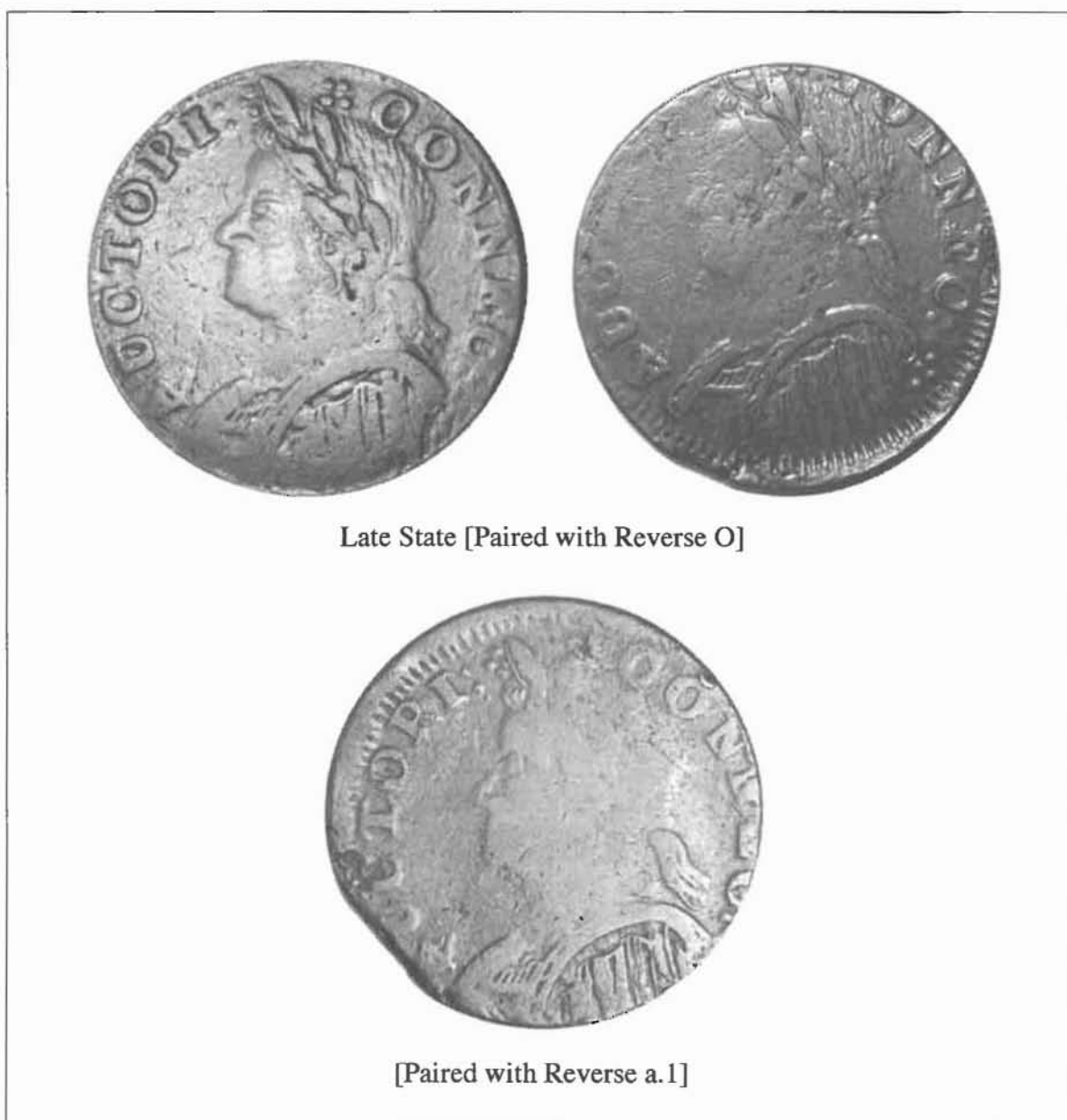
Figure 10: Early State of 8 [Paired with Reverse "O"]

Mid: Several areas of the obverse begin to degrade when paired with reverse N. Mid die states exhibit a change in the tail of "R," which becomes smaller and more distant from the body. A small break develops from the left bottom of the second "C" to the hair, a second develops along the tops of "ONN," a third from the middle of "EC:". The field under "NNE" becomes disturbed with raised bumps. Figure 11 illustrates a mid die state of obverse 8, paired with reverse N.



Figure 11: Mid State of 8 [Paired with Reverse N]

Late: Late states are seen paired with reverse O (again) and, later, with reverse a.1. Continued degradation is seen from the mid states in the fields and legends. The break from "A" towards the chin begins to see a reciprocal break from chin towards the "A." Horizontal lines appear in the mail details. The break from second "C" to hair becomes stronger, as do the breaks in "CONNEC:". Very few examples of pairing with reverse a.1 are known, so it is not clear to what extent the obverse continues to degrade before it is removed from service. Figure 12 provides examples of this late-die state paired with both reverses.



Late State [Paired with Reverse O]

[Paired with Reverse a.1]

Figure 12: Late Obverse 8 Die-State – Paired with Reverses O and a.1

Summary: Once obverse 8 was completed, the rest was history. Obverses 8 and 16.5 never share a reverse, suggesting some time had passed during rework ... since a conscious decision to segregate them would not be consistent with the generally prolific pairing of CT obverses and reverses. The obverse 8 bust sees increasing obverse die breakage in legends and fields ... and eventually was removed from use for more classic wear issues.

We may never learn the true reasons behind the rework of obverse 16.5 and the mailed bust decision for obverse 8, but these dies represent the most dramatic reuse of a Connecticut series variety, demonstrating again the artistry and practicality of confederation era mints.

Image Sources (by Figure):

- | | |
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| (1) Left: M&G Auctions, C4/2006 Lot 205
Middle: Neil Rothschild
Right: EAC:103 | (6, 8, 9) Left: Neil Rothschild
Right: Ford:294 |
| (2) Left: M&G Auctions, C4/2006 Lot 205
Right: Goldberg September 2006:697 | (10) Right: Ford:294
Left: Neil Rothschild |
| (3) Left: Taylor:2438
Right: Neil Rothschild | (11) ANS |
| (4) Left: Ford:311
Right: Neil Rothschild | (12) Right: C4 Photo Library
Middle: Neil Rothschild
Left: ANS |
| (5) Left: Goldberg September 2006:697
Right Top: Neil Rothschild
Right Bottom: Taylor:2438 | |

ENDNOTES

¹ Reference 1787 obverse 1.2 with multiple die states depending on progressive wear and reworking.

² Reference 1787 obverses 32.3 and 43.2, which differ only by state of the E in CONNEC.

³ Dr. Hall's notes for obverse 8 are "Break in field connected with lower left portion of A. Apparently identical with A in obverse 49". [Hall's first obverse 49 was later re-designated as obverse 16.5]. Dr. Hall's unpublished document states: "Break from lower left stand of A; the same punch used with obverse 16.5".

⁴ Dr. Hall's notes for obverse 16.5/49 are: "The triangularly placed periods before CONNEC constitute the striking feature of this obverse. These periods are not sharp but their existence is verified by 4 specimens examined and the specimen in my collection shows them quite clear. Break connected with lower left portion of A extending downward to right. Note that in obverse 8, the letter A shows the same break. The three triangularly placed periods above referred to I am disposed to regard as accidental being the result of an injury to the die. Obverse 49 is therefore changed to obverse 16.5 and a new die substituted for obverse 49." Dr. Hall's unpublished document states: "Break from left stand of A; the same A punch was used with obverse 8 of 1787. Upon sharp specimens three feebly defined periods are shown triangularly placed between the wreath and C; being apparently accidental and showing little or no evidence of having been made with a punch."

⁵ A recent event hosted by a famed NJ copper collector was partially usurped by several noted CT copper specialist for photographic validation of this article's findings. Many thanks to all those involved, including Neil Rothschild, Syd Martin, Robert Martin, Roger Siboni and all others who contributed.

Randy: Your article presents a fascinating and significant discovery of a re-worked die in the Connecticut series. As you well noted in your article, this re-worked (Obv. 16.5) "draped bust die" into a "mailed bust die" (Obv. 8) is the most dramatic instance of a re-worked die yet uncovered in the Connecticut series (kudos to you). Robert Martin [Robert is considered to be the foremost Connecticut collector – Editor]

ST. PATRICK'S BRASS CROWN: OFFICIAL SYMBOL

(Brian J. Danforth, Ph.D.)

The St. Patrick series was an official coinage authorized by James Butler, Duke Ormond, who was Lord-Lieutenant of Ireland from 1661 to 1669. Arriving in Dublin as the chief representative of Charles II (1660-1685), Ormond had two main financial objectives to bring a degree of stability to the troubled kingdom. First was the necessity to pay the army during the chaotic years after the restoration of the monarchy in 1660. Since many soldiers were holdovers from the days of Oliver Cromwell's rule, their allegiance was questionable, a situation made worse by their lack of pay. Deepening a difficult situation, the army was ill-housed, which forced soldiers to be quartered in private residences to the disgruntlement of everyone. This led to a constant fear that soldiers would mutiny or lack loyalty during England's reoccurring conflicts with its European enemies. To ensure the steadfastness of the army during this trying period, the extensive arrearages owed to soldiers had to be paid. As a result of the Civil War of the 1640s followed by Cromwell's harsh rule during the 1650s, Ireland was bankrupt; London offered limited financial assistance as it faced financial difficulties. This gave rise to Ormond's second objective, the creation of a source of money beyond what was available from England. Toward this end, in 1667, Ormond requested either the receipt of £30,000 to pay half of what the army was owed, or permission to mint coppers. While the asked-for funds were not forthcoming, Ormond received a "King's letter" or warrant granting him authority to suppress all tokens in Ireland that did not have his approval, a common precursor to the issuance of a new coinage. These events, coupled with assumed rights inherent in the office of the Lord-Lieutenant, led to the production of the St. Patrick series between 1667 and 1669 as "petitioning" tokens; a format commonly used by influential sponsors of a coinage pending receipt of a patent to undertake a royally endorsed mintage.¹

To achieve his objective to mint money, Ormond had to turn to professional moneyers in London. There, he retained the services of Peter Blondeau, a French engineer responsible for modernizing the London Mint and introducing a new technique to protect England's money from coin cutters and counterfeiters. As per terms of two royal patents Blondeau received in 1662, the engineer retained the sole right to grain the edge of money. The hallmark of Blondeau's invention was his ability to grain the edge of thin planchets, such as coppers, in an economical manner, producing the key anti-counterfeiting feature on St. Patrick coins. Together, Ormond and Blondeau played key roles in the creation of the St. Patrick series.

The most telling symbol on St. Patrick coins that conveys their official status is the crown on the obverse. This is not an ordinary crown; rather, it is the royal or imperial crown that appears on regal money issued by Charles II. The composition of this key feature on the king's coins of the 1660s is a crown with a rounded, double-arched top adorned with pellets or other elements referenced as jewels, surmounted by an orb and cross with the double-arch replicated in smaller format beneath, with two inserted fleurs-de-lis below separated by a cross with an embellished circlet base.

The design of the crown commonly displayed on regal coins of the 1660s traces its composition to the early English “open crown” that had a prong or half fleur-de-lis at each side with a full fleur-de-lis in the center. The use of the fleur-de-lis dates from the Norman Conquest of 1066 to denote England’s ties to France, becoming a common feature on regal coins starting with William I (1066-1087). Henry VII (1485-1509) created a new style with a curved or single-arched top surmounted by an orb and cross, encasing two or three fleurs-de-lis, depending on the size of the coin. During the reign of Henry VIII (1509-1547), a cross was inserted in the center of the crown, separating two fleurs-de-lis to represent the king’s new position as head of the Church of England as a result of his dispute with Rome. Starting with Elizabeth’s coinage, the design of the crown is slightly modified with the top of the crown indented at midpoint, creating a compressed, double-arched top with a hint of a second double-arch beneath. This compact design was modified on coins issued by James I (1603-1625) as the top of the crown became rounder, and the second double-arch on some of his coins was enlarged with pellets along its rim to replicate the top of the crown. This composition has been referenced as a “jeweled crown” by C. Wilson Peck² in describing early seventeenth century English farthings. This newly stylized crown was used more frequently on coins issued by Charles I (1625-1649). In particular, Nicholas Briot, a Frenchman who served as an engraver at the London Mint, utilized this design on the limited edition of milled regal coins he produced in the 1630s. Thomas Simon, who eventually succeeded Briot at the mint, adopted a similar design, although the extent of this application was cut short by the overthrow of the monarchy. During the Civil War, the newly embellished royal crown also appeared on some of the coins struck by towns loyal to Charles I. Those struck at Carlisle and Newark illustrate this point where the royal crown constituted the central device on the obverse with the letters ‘CR’ beneath to confirm his majesty’s authority. In spite of the symbolic importance of the royal crown on coins during the opening decades of the seventeenth century, its prominence was commonly overshadowed on the obverse which was dominated by the king mounted on a horse.³

Money initially minted during the Commonwealth era had a very different appearance. Gone was the Latin legend since it was deemed to be associated with popery; the royal crown was deleted; and a shield replaced the bust of the reigning monarch. A notable exception to this arrangement was a series intended as a new mintage in 1658, a project undertaken by Blondeau with engravings provided by Simon. These coins displayed Cromwell’s bust on the obverse with a crown placed above the shield on the reverse. Simon’s design for the crown was the highly embellished composition he created a decade earlier. Unfortunately, this project was short-lived due to the death of the Lord Protector.⁴

The final component of the royal crown was its base. For centuries, the standard construction of the base was flat as it rested on the monarch’s head. Early Irish money introduced a circlet base, as noted on some Edward I (1272-1307) coins on which the circlet extends behind the king’s head. On his nationalistic Irish oney, Edward IV (1461-1483) introduced the stand-alone circlet royal crown, a feature that remained on Irish money into the seventeenth century as noted on Armstrong’s farthings and St. Patrick

coins.⁵ This feature appeared on English money in a limited manner on coins issued by Henry VIII and more prominently on those minted by Philip and Mary (1554-1558) where the band was embellished with various elements referenced as jewels. With the mintage of James I farthings, the circlet design is used more often although its general appearance on English money remained infrequent, which applies also to the mintage of Charles I. During the Civil War, money struck at various royal auxiliary mints often used the circlet design in constructing the crown, a feature that also appeared on several varieties of coins of necessity struck in English towns loyal to the king.⁶

The royal crown also played a significant role in the design of Irish money. Like its English counterpart, early Anglo-Irish coins displayed the reigning monarch on the obverse wearing an open crown with a fleur-de-lis in the center. During the reign of Edward I, the king's bust was placed inside an inverted triangle to distinguish Irish from English money which encased the monarch in a circle. In rare instances, the depiction of the reigning monarch was omitted, as with an early Edward IV mintage when a nationalistic Irish Parliament authorized the substitution of a bishop's head with PATRICIVS as the corresponding legend. Another deviation in the design of Irish money was the display of the royal crown as the central device on the obverse. Struck in 1461 at the height of the War of the Roses (1455-1487), the coins lacked a regal legend due to the uncertainty of the war's outcome and which faction within the royal family would gain the throne. As Edward's hold on Ireland became more secure, a legend was added to the coins referencing his majesty. Later, the king authorized the "three crown" series, consisting of pence, halfgroats (twopence) and groats (fourpence), which depict three royal crowns atop each other representing the king's title to England, Ireland and France. The reverse for this series depicted a cross called a "Patrick" with the warrant for the mintage to take effect on St. Patrick's Day. This format was also utilized on some coins struck by Richard III (1483-1485) and Henry VII. On Henry VIII Irish halfgroats and groats, the royal crown appears on the obverse above the shield, although the more typical format is a crowned bust. Starting with this monarch, a crowned harp described by Elizabeth as the arms of her Kingdom of Ireland, became a common feature as the central device on the reverse of Irish money. Farthings authorized by James I and Charles I, displaying the crowned harp, circulated in both England and Ireland, although the Irish Parliament delayed its formal approval of the coins for almost a decade. There are two generic types produced in the series. Some numismatists assert those struck on round planchets were intended for England while those on oval planchets were for Ireland.⁷

During the Civil War, two notable Irish mintages were made in support of the king. "Ormonde Money" was authorized in 1643, consisting of several denominations that displayed a large royal crown on the obverse with the letters "CR" beneath. After the execution of Charles I in 1649, Ormond minted the "Dublin Money" series of halfcrowns and crowns to proclaim Charles II king. Prominently placed on these coins is the royal crown as a central obverse device. Such coins played a crucial role in financing the king's cause during Ormond's command of the Irish army during the Civil War. For small change, farthings and halfpence were issued by the Confederated Catholics between 1642 and 1643. This was a limited mintage known as "Kilkenny Money"

consisting of hammer-struck coppers that were crudely constructed with a crown and two scepters on the obverse and a crowned harp on the reverse. The intent of this mintage was to show loyalty to the institution of the monarchy as represented by the royal crown on the coins, although support for Charles I was lukewarm.⁸

With the restoration of the monarchy, Charles II introduced a new mintage to depict his reign as well as replace Cromwell's usurper money. Pattern pieces were prepared at the London Mint by Simon and the Roettiers; and, in late 1662, minting operations changed from making hammer-struck coins to producing Blondeau's new milled money. As part of this endeavor, the various components used over the centuries to construct the royal crown were standardized for regal money: a bejeweled rounded double-arched top with a cross and orb in the center with the arched top replicated in smaller format beneath encasing two fleurs-de-lis separated by a cross with a jeweled circlet base.⁹

During the reign of Charles II, the royal crown was placed at various conspicuous points on regal money. In some instances, it adorned the king's head; at other times, it appeared on the reverse in a reduced format atop the shields of England, Ireland, Scotland and France. On small change, the royal crown held a prominent position, appearing either on the obverse atop the king's bust or on the reverse in an enlarged format. This design was also employed by Blondeau on some of the official pattern pieces he prepared for Charles II in contemplation of minting coppers. However, when Charles II regal farthings and halfpence were finally issued in 1672, the crown was not displayed. Thereafter, the royal crown on English regal money was reserved for silver and gold coins while on Irish coppers it was placed on the reverse above the harp.¹⁰

While no regal coins were minted for Ireland during the 1660s, several ventures enjoyed the king's endorsement, elevating the coins to legal tender. To denote the special status enjoyed by Armstrong's farthings, the royal crown was prominently displayed on the obverse and repeated on the reverse atop the harp. According to the terms of the Armstrong Patent of 1660, the design had to incorporate the following elements: "on one side two scepters crossing one diadem, and on the other side a harp crowned...."¹¹ The term 'diadem' also appeared as part of the design requirement in John Harington, Lord Exton's, authorization in 1613 to mint farthings for England and Ireland. The term meant any symbol that reflected the king's endorsement of the money. Armstrong's selection of the royal crown is confirmation of his authority to mint official farthings for Ireland. In order to produce these small coppers, Armstrong was given a room at the London Mint in an area that became known as the Irish Mint. In spite of the king's proclamation that the farthings were to serve the benefit to his subjects, the venture was a failure.¹²

In 1662, Charles II granted a patent to Robert Viner and Thomas Viner who were London financiers to the king along with their Irish partner, Daniel Bellingham, a goldsmith and Dublin Alderman. The Viner Patent called for a series of small change made of silver with the following design elements to reflect the king's endorsement of the mintage:

...Halfe-penny pieces, having upon one side a crowne, and the other a harpe; Penny pieces having on one side the effigies of our selfe or our successors, with a figure to distinguishe and denominate the same, and the harpe on the other side; Two-penny pieces having on one side the effigies of us...and the harpe crowned on the other side; Three-penny pieces, having on the one side the effigies and title of us...and the harpe crowned with the motto, *oblectat et reperat*, on the other side; and Groats or Fower-penny pieces, having on the one side the effigies of us, or our successors, with our title and figures to distinguish and denominate the same...and the harpe crowned...on the other side....¹³

The Viner Patent was authorized in the hope of addressing the acute shortage of small change in Ireland, which had a negative effect on daily commerce. The intent was to erect a mint in Dublin to produce coins that shall “runn or passe within this kingdome as currant and lawfull money....”¹⁴ The king’s endorsement of the venture, as conveyed by the royal crown to be displayed on the coins, elevated them above tokens uttered by tradesmen and towns. Within a year, however, the patentees were forced to surrender their grant once it became known they intended to issue money whose silver content would be below the English standard.

As the Armstrong and Viner grants illustrate, there were no specific instructions given to minters of Irish money concerning the design of the crown that was to appear on official coins. A 1461 warrant for the production of Edward IV’s Irish money simply stated that “a coyne of copper mixed with silver be made within the castle of Dublin, having on one side the print of a cross, and on the other part a crown, of which four shall be taken for a penny....”¹⁵ A similar vagueness appeared in the Lords Justices authorization for Ormonde Money, which simply stated: “shall stamp...on the one side, with letters...C.R. for *Carolus Rex*, with a crown over those letters, and on the other side with the values....”¹⁶ While most warrants specified the denominations, weight, fineness of metal and legends to appear on coins, it was left to individual engravers with approval from mint masters or sponsors to decide on the depiction of the royal crown. Although some liberty could be taken, the configuration of the royal crown on Irish coins followed closely its appearance on English money.¹⁷

The design of the royal crown on Ormond’s St. Patrick coins follows the precedents his lordship adopted and endorsed for Irish money. This is illustrated by his authorization of Dublin Money. It is further demonstrated by his support for the use of Armstrong’s farthings. As telling is his association with the Viner Patent, in which he was to play a prominent role. Under these circumstances, it is not surprising that the crown on St. Patrick coins is referenced by such eighteenth century numismatists as James Simon as “the imperial crown of England” and Stephen M. Leake as “the crown of England,” which further indicates the special status these coins were intended to have in creating an alternative source of funds in coin-starved Ireland.¹⁸

The display of the royal crown on English and Irish coins is important, as it signified a mintage sanctioned by the monarchy and deemed suitable for commerce.

There are only a few exceptions to this general rule since the eleventh century. One obvious reason for a different design resulted when the size of a planchet became overly small, due to the increased cost of silver during the reign of Elizabeth. Her small halfpence necessitated the replacement of her crowned bust and traditional legend with a portcullis. This feature was replaced by a rose as a central device during the reigns of James I and Charles I. Problems caused by the rising cost of silver led to a cessation of minting silver farthings in the 1550s and silver halfpence in the 1650s.¹⁹

In some instances, when an alternative to the display of the bust of the reigning monarch was used, the stand-alone royal crown became a common symbol employed to convey a coin's status as sanctioned money. This format appeared on the halfcrowns and crowns or "crown of the double rose" introduced by Henry VIII in 1526 where the obverse central device was a Tudor rose surmounted by the royal crown with a crowned shield on the reverse. This design was continued by Edward VI for his initial coinage. The royal crown also dominated the obverse design of the farthings authorized by James I and Charles I, which featured a crowned harp displayed on the reverse. This last feature changed with the production of "rose farthings" by Henry Howard, Lord Maltravers, where a crowned rose became the reverse's central device.²⁰

In contrast to the display of the English crown on regal money, on royally sanctioned coins as well as St. Patrick coins, Irish tokens of the era did not depict regal features. The general format was a reference to the issuing tradesman or town, thereby informing the user of who uttered the pieces. In the extensive inventory of Irish tokens by George C. Williamson in *Trade Tokens: Issued in Seventeenth Century in England, Wales, and Ireland* supplemented by additional pieces described by R. A. S. Macalister in "A Catalogue of the Irish Traders' Tokens in the Collection of the Royal Irish Academy," the non-regal design of pre-1670 Irish tokens consists of two salient points. First, all legends were in English rather than in Latin as on regal or sanctioned money. Second, the English crown was not displayed except for its unique appearance over a harp on a Waterford token that was undoubtedly uttered as an official town copper due to its legends that stated "Andrew Richard Mayor" on the obverse and "City of Waterford" on the reverse. This token was vented during Richard's term as mayor in 1658 when Cromwell ruled England and Ireland. By contrast, common Irish tokens displayed a host of varying symbols, such as a family shield or town crest or motto, to convey a sense of authority. Generally, various images were used to adorn tokens such as a mermaid placed by goldsmith William Keough on his Limerick penny; a castle displayed by merchant John Bennet on his County Donegal penny; and a vase of flowers on Henry Bollardt's Dublin token with the legend APOTICARY. The shape of most tokens was round while others had a more interesting appearance such as the form of a heart, a square, and various multi-sided pieces. In all, more than 12,000 different varieties were produced with England accounting for more than 90 percent followed by Ireland at about 8 percent with the balance attributed to Scotland and Wales.²¹

Lacking official sanction to determine their value, tokens of the mid-1600s often used symbols to convey their denomination. Irish tokens were generally designated as pence with the letter 'P' frequently used to denote this attributed value. Illustrating this

practice are the tokens issued by Thomas Adams of County Limerick as ‘✱ P PENY’ and those made by John Oliver of County Wexford as “✱ P •• ✱ P MERCHANT” or more simply as “✱ P” as seen on Edmund Dillon’s token from County Westmeath. Less often, the letter “D” was used to denote pence, which appeared more frequently on English tokens. As if to ensure that a customer understood the denomination, some pieces combined symbols such as James Tressy’s token from County Galway with a “D” over “I” flanked by “✱ P” or John Pinne’s token from County Cork: “I • P” with the letter “P” above and below. Few Irish tokens were vented as halfpence and far fewer as farthings. Since tokens were money of necessity due to the acute shortage of small change, they had no enduring value. An illustration of this factor occurred in 1605 when Elizabeth’s Irish coppers, minted during a state of emergency between 1601 and 1602, were discounted by 75 percent in 1605. In 1639, Charles I granted a license to Maltravers to export Irish farthings to the American colonies where they were discounted by 25 percent. After Armstrong was authorized to issue his farthings followed by the pending mintage of Viner silver coins, the inflated value of Irish tokens was called into question. Conveying the sense of uncertain associated with tokens, Peter Godwin’s Irish pence simply stated on the reverse: “IF NOT LIKED ILE CHANG THEM.”²²

Another feature that illustrates the lack of legitimacy associated with tokens was their weight and size. Elizabeth’s copper halfpence and pence weighed 15 and 30 grains respectively. Farthings authorized by James I under the Harington Patent initially weighed a mere 6 grains, although this was increased to 9 grains in order to address the initial resistance to the use of these excessively lightweight pieces. Although farthings authorized by Charles I weighed more, they averaged less than 15 grains. By the mid-1600s, many tokens weighed 20 grains, which is consistent with the standard authorized for Armstrong’s farthings. By contrast, the weight of the smaller St. Patrick coppers is about three times heavier. As for size, early seventeenth century coppers were rather small as illustrated by Harington’s and Maltravers’ farthings that measured about 12 and 15 mm respectively. By the 1660s, the general diameter of tokens had increased to between 16 and 21 mm with those authorized by towns at the higher end of these dimensions. Petitioning farthings of the decade were often larger where the standard was about 24 mm, which is consistent with the smaller St. Patrick coppers. Although tokens of the era never contained sufficient metal content to justify their denomination, Ormond’s and Blondeau’s coppers had a far greater value.²³

The use of the royal crown on St. Patrick coins conveys official approval and is consistent with Ormond’s receipt in 1667 of a “King’s letter” or warrant to suppress undesirable tokens. To some contemporaries, Ormond’s authority to undertake a mintage was considered a vice-regal prerogative inherent in the office of Lord-Lieutenant. Lord Berkeley, Lord-Lieutenant of Ireland in the early 1670s, wanted to supplant the use of tokens as money with the issuance of official coins. In corresponding with London officials, his lordship’s secretary conveyed the sentiment that: “small money [coppers] is a private one, which the Lord-Lieutenant might order by his instructions....”²⁴ The extent of Ormond’s control over any new Irish mintage is illustrated by the powers granted to him under the terms of the Viner Patent whereby his lordship could: appoint officers at the proposed Dublin Mint; set salaries; determine mottos and inscriptions on

the coins; and set the terms of the proclamation to make the coins current in the Kingdom. In regard to Armstrong's farthings, the patentee was initially granted only a license to mint farthings with authorization for their utterance to be set by the Deputy Lord-Lieutenant, John Robartes, Earl Radnor. He had been appointed to govern Ireland in lieu of George Monck, Duke of Albemarle, who resided in England as Ireland's absentee Lord-Lieutenant. Since Robartes had not assumed his post in Dublin, he refused to endorse the project, stating his consent had to await his arrival in Ireland. Such an occurrence was hindered by his lordship's disappointment at not being made Lord-Lieutenant, which led to his subsequent resignation. Any appeal to Monck was useless given his attempt to gain approval for a venture to mint official tokens that would have been in competition with Armstrong's farthings. Frustrated by the delay, Armstrong successfully circumvented this obstacle by acquiring a royal patent, ending the need for Robartes' or Monck's consent. This is a strong precedent for Ormond as the "King's letter" or warrant constituted basically the same permission Armstrong initially received for minting his farthings. In furtherance of his objective to issue coins for Ireland, Ormond informed English officials that he would undertake such an initiative "if it meet with no rub on that side [from London]..."²⁵ In effect, Ormond assumed he had the authority, unless instructed otherwise, to issue money; a fact he confirmed in later correspondence with his son, Lord Ossory.²⁶

The use of the royal crown on the St. Patrick coins undoubtedly reassured Blondeau that his participation in the venture posed no significant risk in spite of the terms of the Armstrong Patent that forbade: "all other persons whatsoever to make...any other pieces of copper, upon pain of forfeiture of...engines used in making thereof..."²⁷ This obstacle was reinforced in 1661 by a proclamation by Ireland's Lords Justices "forbidding any person...to make, or cause to be made, any brass or copper money or tokens, without special license [a less stringent standard than a requirement to have a royal patent] from his majesty..."²⁸ This obstacle was upheld by Henry Slingsby, a chief administrator of the London Mint, who was a leading proponent for the mint to be the sole originator of all coins. As for Ireland, Slingsby had a particular interest in any mintage proposal pertaining to the Kingdom as he contemplated such an undertaking himself. This obstacle was addressed when Slingsby became involved with Blondeau in producing the St. Patrick series.²⁹

An additional hindrance Blondeau would have faced if the St. Patrick series did not enjoy official approval was existing anti-counterfeiting laws. For coppers, in support of farthings authorized by James I, the use of all other "things in the nature of tokens" was prohibited in Ireland.³⁰ Given the importance of silver and gold to the monetary system, producing unauthorized bullion coins was considered a treasonable act and offenders could be hanged as felons. Since the St. Patrick series consisted of copper and silver coins, along with a possible mintage of pieces in gold, Blondeau would have been exposed to prosecution as a felon if he had undertaken an unauthorized mintage. Obviously, Blondeau would not have risked fines, forfeiture of his screw presses, jail and possible death without some assurance that Ormond had the right to mint money. The placement of the royal crown on St. Patrick coins is a clear indication of Ormond's authority and held great significance in signifying their official status.³¹

The symbolism conveyed by the royal crown on St. Patrick coppers was enhanced by its brass splasher, which made the coins appear in sharp contrast to all tokens produced in Ireland in the seventeenth century. The methodology of placing the splasher on the coppers is unknown, although it is speculatively described by Walter Breen as being inserted as “droplets of molten metal” onto the planchets prior to stamping.³² The intent was to represent a golden crown, which led to its extraction by some who hoped the metal was real gold.

The display of the royal crown on a coin could only occur with official approval as the power to mint money rested solely with the king. The royal crown appeared on early seventeenth century official farthings due to concessions granted to influential patentees. This was the case in regard to Harington, who received the initial grant in 1613. He was a descent of the Bruces of Scotland and a favorite of James I since the time the king ruled Scotland as James VI. It was also the case in regard to the Armstrong Patent where the patentee had been a notable supporter of the Stuarts during the Civil War, serving as commander of the last royalist stronghold at Castle Rushen on the Isle of Man that fell to parliament’s forces in 1651. Ormond as commander of the royal Irish army during the Civil War and as the king’s chief representative in Ireland in the 1660s had obvious strong ties to Charles II. In addition, Ormond served as an adviser to the king while in exile on the continent and later as a key courtier in the 1660s.³³

Within the historical context of restoration England and Ireland, the royal crown on St. Patrick coins evoked official endorsement of the mintage. The brass splasher was an enhancement, calling attention to the special nature of the coins. Contributing to the elevated status of the St. Patrick series is its Latin legend, especially references to his majesty, which stands in sharp contrast to the use of English on Irish tokens that commonly mentioned the issuer’s name to ensure redemption. In addition to conveying the official nature of the St. Patrick coins, the design of the royal crown on the coins conforms to the configuration that appeared on Charles II regal money, which provides additional support for timing production of the series to the reign of Charles II.³⁴

ENDNOTES

- ¹ For a discussion on the historical events that led to the creation of the St. Patrick series see: Brian J. Danforth, “St. Patrick Coinage” *The Colonial Newsletter* (December, 2002), pp. 2371-2402. This information was expanded in a presentation titled “Ormond & Blondeau: In Search of an Irish Coinage” given in 2007 at the American Numismatic Society’s Coinage of the Americas Conference: Newby’s St. Patrick Coinage.
- ² C. Wilson Peck, *English Copper, Tin and Bronze Coins in the British Museum 1558-1958* (London: 2nd edition, 1964), p. 49.
- ³ Alan J. Nathanson, *Thomas Simon: His life and work 1618-1665* (London, 1975), pp. 12, 34-35, 39. For examples of various coin designs, see: Peck, *op. cit.*, Plates 1-3 and *Coincraft’s Standard Catalogue of English and UK Coins 1066 to Date* (London, 1999), pp. 105, 161, 163, 165, 188, 226, 244, 250-56, 275.

- ⁴ Peter Seaby and P. Frank Purvey, *Coins of England and the United Kingdom* (London: 16th edition, 1978), pp. 192-93; *Coincraft's*, *op. cit.*, pp. 477, 499, 525, 541, 705; Nathanson, *op. cit.*, p. 28.
- ⁵ Patrick Finn, *Irish Coin Values* (London, 1979), pp. 35-36; James Simon, *Simon's Essay on Irish Coins and Currency of Foreign Monies in Ireland* (Dublin: 2nd edition, 1810), Plates 4-5.
- ⁶ For illustrations of various regal coins, see: Seaby and Purvey, *op. cit.*, coin numbers: 2429, 2433, 2505, 2674, 2679, 3138, 3140, 3150.
- ⁷ Edward Colgan, *For Want of Good Money: The Story of Ireland's Coinage* (Wicklow, 2003), pp. 39-44, 69, 107; Finn, *op. cit.*, pp. 11, 13-16, 35-36; Simon, *op. cit.*, pp. 13, 91, Plates 3-5. There is little known about this series, which Simon attributes to Henry VI, see: Simon, *op. cit.*, Plate 4.
- ⁸ Colgan, *op. cit.*, pp. 112-13, 117; Finn, *op. cit.*, pp. 19, 37-38.
- ⁹ Seaby and Purvey, *op. cit.*, pp. 195-201; Nathanson, *op. cit.*, pp. 35-38; Peck, *op. cit.*, pp. 123-27 with illustrations of several petitioning tokens exhibited in Plate 7.
- ¹⁰ Seaby and Purvey, *op. cit.*, pp. 195-202; Peck, *op. cit.*, p. 112.
- ¹¹ Simon, *op. cit.*, p. 122.
- ¹² *Ibid.*; Peck, *op. cit.*, p. 19.
- ¹³ Simon, *op. cit.*, pp. 125-27.
- ¹⁴ *Ibid.*, p. 126.
- ¹⁵ *Ibid.*, pp. 80-81.
- ¹⁶ *Ibid.*, pp. 116-17.
- ¹⁷ C. E. Challis, *A New History of the Royal Mint* (Cambridge: England, 1992), pp. 217-22.
- ¹⁸ Simon, *op. cit.*, p. 48; Stephen M. Leake, *An Historical Account of English Money* (London, 1793), p. 338.
- ¹⁹ Finn, *op. cit.*, pp. 11, 35; *Coincraft's*, *op. cit.*, pp. 377, 393, 401.
- ²⁰ *Coincraft's*, *op. cit.*, pp. 155-56, 187-88, 215, 371-72, 401-4.
- ²¹ R. A. S. Macalister, "A Catalogue of the Irish Traders' Tokens in the Collection of the Royal Irish Academy" *Proceedings of the Royal Irish Academy* (December, 1931), vol. XL, Section C, No. 2, pp. 22-120; Seaby and Purvey, *op. cit.*, p. 194; George C. Williamson (ed.), *Trade Tokens: Issued in Seventeenth Century in England, Wales, and Ireland* (London, 1889), vol. I, pp. xxii-iii and vol. II, pp. 1355-1418.
- ²² George C. Boon, *Welsh Tokens of the Seventeenth Century* (Cardiff: Wales, 1973), pp. 16, 30; *Coincraft's*, *op. cit.*, pp. 402-4; Macalister, *op. cit.*, pp. 88, 101, 106, 108, 112, 119; Simon, *op. cit.*, p. 34; Williamson, *op. cit.*, vol. II, p. 1416.
- ²³ Michael Mitchiner and Anne Skinner, "English Tokens, c. 1425 to 1672" *The British Numismatic Journal* (1984), pp. 134-41; Walter Breen, *Complete Encyclopedia of U.S. and Colonial Coins* (New York, 1988), p. 34; Philip L. Mossman, *Money of the American Colonies and Confederation* (New York, 1993), p. 106; Philip Nelson, *The Coinage of Ireland in Copper, Tin, and Pewter, 1460-1826* (London, 1905), pp. 3, 6-17; Peck, *op. cit.*, pp. 11, 20, 583.

- ²⁴ Robert P. Mahaffy, *Calendar of the State Papers relating to Ireland* (London, 1908), vol. 1666-1669, p. 657.
- ²⁵ *Ibid.*, vol. 1666-1669, pp. 451-52 and vol. 1672, p. 497.
- ²⁶ Rogers Ruding, *Annals of the Coinage of Great Britain and its Dependencies* (London, 1840), vol. II, p. 8; Colm Gallagher, "The Irish Copper Coinage 1660-1700; Notes towards a history" *Numismatic Society of Ireland* (Occasional Papers, No. 26, 1983), pp. 22, 24; University of Oxford: Bodleian Library, *Carte Calendar*, vol. XXXIX, August 14, 1668; Simon, *op. cit.*, pp. 127-28.
- ²⁷ Simon, *op. cit.*, p. 122.
- ²⁸ *Ibid.*, pp. 51, 122.
- ²⁹ Peck, *op. cit.*, p. 603.
- ³⁰ *Ibid.*, p. 21.
- ³¹ *Calendar of State Papers: Domestic Series* (London, 1858), vol. 1660-1670 Addenda, pp. 447, 450.
- ³² Breen, *Complete Encyclopedia of U.S. and Colonial Coins*, *op. cit.*, p. 34. Philip L. Mossman proposed that this feature may also have served as an anti-counterfeiting measure, see: Mossman, *op. cit.*, p. 124.
- ³³ A. E. Weightman, "The Royal Farthing Tokens" *The British Numismatic Journal* (1906), pp. 208-9, 213-15; J. Keith Horsefield, "Copper v. Tin Coins" *The British Numismatic Journal* (1982), p. 162.
- ³⁴ Walter Breen asserted the St. Patrick crown had similarities to that appearing on Charles I money, indicating a mintage dating to the 1640s, see: Walter Breen, "Comment on St. Patrick Halfpence & Farthings" *The Colonial Newsletter* (April, 1968), p. 215. Oliver Hoover presented evidence that the stylized crown was more representative of a coinage minted by Charles II in the 1660s, see: Oliver D. Hoover, "A Note on the Typology of the St. Patrick Coinage in its Restoration Context" *American Journal of Numismatics* 16-17 (2004-2005), pp. 157-175.



The Annual C4 Auction will occur on Saturday, 1 December 2007. It will again be under the auspices of Chris McCawley and Bob Grellman (M&G), with cataloging by Tom Rinaldo. This sale has always proved to be a major event, with spirited bidding. M&G is now beginning to accept consignments for this sale. Why not look through your collection, and consign your duplicates or coins that no longer fit your collecting parameters to this auction? If you want

A GENTLEMEN'S WAGER ON THE FOX HUNT – MARIS 77cc

(Buell Ish)

This is the story of how I cost my good friend Ray Williams dinner. And not just any dinner, but a dinner at Legal Seafood in Boston during the next C4 convention. And to think, I had not even known that Ray was a betting man just moments before, as I dialed his number.

Let me back up a day and my story might make more sense. On Saturday, March 17, I was reading posts on the colonial coin eGroup. While I used to do so regularly, generally weeks go by now between my visits to the site. Suddenly I ran across posts about a Maris 77-cc and a *Colonial Newsletter* (CNL) article by Roger Siboni related to the discovery of this new die marriage. The discovery of a new die marriage is exciting news in the colonial collecting field! All kinds of thoughts went through my head. But my thoughts were different from what they would have been had it been any other pairing of Maris designated dies. For I had a secret. A secret I had been keeping for two and a half years. You see, I had found a 77-cc of my own late in 2004 – pictured in Figure 1.



Figure 1. Maris 77-cc Discovered by the Author in Late 2004.
(Photo courtesy of the Author)

My intent had never been to keep my discovery a secret. Weeks became months, and months became years. Like any great procrastinator, I have a variety of excuses. Suffice it to say, I was just looking for the right time and way to make the coin known and the way to seek the help of others in verifying its authenticity. This was all complicated by the time demands of business obligations that caused me to become

relatively inactive, numismatically speaking. Actually I have not been to a C4 convention or the Siboni Barbeque since discovering the coin, so I really have not had the opportunity to show the coin to my peers in person.

Well, back to my tale. Reading those posts that day, I quickly realized that the opportunity to be the discoverer of a new variety and introduce it to the New Jersey fraternity had evaporated. That was a shock. I'd gotten pretty used to the idea that my specimen would be "the Discovery Specimen" and that I would be remembered as one of the lucky few who fortune smiled upon by sending an unknown variety their way. Suddenly all that was gone, and in its place was what? What should I do? Bringing my specimen to light now might make me look like a "spoil sport." I have to admit that I considered waiting a few more years and then "finding" the coin.

The next day I decided that I had to call Ray Williams for advice. I sort of expected him to give me a hard time, as that was what I was doing to myself. But he surprised me by being excited and congratulatory. But Ray had made a wager with Roger Siboni! Roger bet Ray that another 77-cc would be found within two years. Ray bet that one would not. Now that I think about it, I was betting along with Ray...that another specimen would not be found. Had I really thought that it might happen, I would have made my discovery public quickly. I thought I could take my time. To me, colonial copper folks had been looking for foxes on the right side of the New Jersey reverse for well over a century. This feature is highly sought after, almost approaching that of the Date-Under-Draw-Bar variety. I thought there could be few such coins out there. Well, there can't be many, but there was certainly at least one more. Technically speaking, Ray might not owe Roger the dinner, as my 77-cc was discovered prior to the start of the two-year window of the bet. If that is the case, then the bet cannot be decided until the two-year period is up, with or without the discovery of another 77-cc.

Ray suggested I call Roger, so that was my next call. Roger was very helpful and told me the story of how his 77-cc was discovered in 2006 and how he had the opportunity to purchase it after it was discovered as a new variety by George Lyman. I decided to keep knowledge of my coin limited to Ray and Roger while I wrote this article.

Originally I had planned to write a detailed article covering all aspects of this new die marriage. Roger Siboni has written and published that article. See "A New Fox to Hunt: Maris 77-cc" by Roger S. Siboni in the April 2007 issue of CNL. Indeed the detail of the article, the outstanding overlay images courtesy of Jack Howes, and the various well-regarded individuals who were involved in the authentication go a long way toward dispelling the suspicions that any numismatist worth his salt naturally feels when a new discovery is announced. Roger's discovery coin is pictured as Figure 2. I will not repeat information from the CNL article. If you are not a CNL subscriber, I would encourage you to obtain a copy of Roger's article or borrow it from the C4 library.



Figure 2. Mariss 77-cc Discovered in 2006 (see CNL, April 2007) for More Information
(Photo courtesy of Roger Siboni)

The scope of my article will be limited to providing information and photos related to my 77-cc specimen. In addition to this, I will offer some thoughts on die states and the striking order that the die states indicate.

THE DISCOVERY

So now I need to back up a few years and tell of my discovery of the 77-cc. For several years I was intensively studying the Running Fox New Jersey coppers with emphasis on the die states of Maris 77-dd. I studied every coin and image I could lay my hands on. I think I have 15 to 20 specimens now as part of this process, many low grade. A few are noteworthy, such as Dr. Maris' own 77-dd I and 77-dd III (lots 1483 & 1485 from the Garrett sale, B&R 10/80). Additionally I own two 77-dd II coins (formerly 77 ½-dd) including the Ford coin (lot 222, Stacks 10/03). This study culminated in my "A Third Ear Merits Study" article published in the Fall 2004 *C4 Newsletter*. The reason I mention this all here is that it all ties in to how I came to discover the Maris 77-cc. In the Fall of 2004, I found an eBay listing for a 1788 NJ copper. There was no photo, nor was the seller able to provide one via email. Based on the year and the sellers return policy, I decided to bid. I won the auction as there was little competition given the lack of photo.

For those who aren't NJ copper collectors, 1788 is a good year on a NJ. The only really common 1788 die marriage is 67-v. So, for the price of a 67-v (which I could return), I had the chance of a Running Fox, a Head Left, or a few other varieties, such as 64 ½-R, 65-u, 66-u, and 66-v. I wouldn't have bid on a 1787 in similar circumstances, as

most of the very common varieties are 1787: 6-D, 43-d, 46-c, 48-g, 56-n, 64-t, etc. I wasn't hoping for something really rare, but I did figure I had a chance at a Running Fox. The coin was mailed to me from Connecticut.

When I think back to first holding the coin in my hand, I remember mostly turning it over rapidly. I'm wondering if others have experienced this when confronted by a potential new variety. It went sort of like this: That is 77, flip. That is not dd, flip. That has to be 77, flip. Not dd, maybe ?? cc ??, flip. Definitely 77, flip. That is cc or a concoction, flip. Not 76, it sure must be 77, flip. Could be cc or an unknown die similar to cc. The obverse could prove it as authentic, flip. Definitely 77, early die state too, looks authentic, flip. Looks old, fox on right, scratches, flip. Flip. Flip. Flip. And then the edge scrutiny and ring test, comparison to auction plates, etc. So is all this flipping typical of one confronted with two dies that don't seem to belong together?

Then the shock starts to set in. And not only a new die marriage, but the first new Running Fox die marriage since...ever. And not only that but a cc reverse. Wow! Shock, disbelief, etc. But this was right after the NJ fraternity had dealt with a phony "new" variety, so I am also thinking about how carefully a new variety will be scrutinized. I was glad that the new variety that found me was composed of two known dies creating a fairly clear route to prove or disprove authenticity. As I don't own a 76-cc, I have not had the chance to study the coin alongside another coin with the cc reverse, something I'd love to do. Fortunately, I do have a full set of Noyes photographs of the outstanding Henry Garrett collection that included a 76-cc, shown as Figure 3. I spent a long time studying the shield lines on my coin and comparing each line with the same line on the H. Garrett coin. As these are hand engraved dies the lines all vary in depth, spacing, etc. Through a detailed comparison of my coin to the Noyes photo it became clear to me that the two coins were struck by the same reverse die. I also scrutinized the obverse, comparing it carefully to 77 obverse coins in my collection. [I look forward to allowing others the opportunity to study the coin in person.]



Figure 3. Maris 76-cc for Comparison – this with an O'Donnell<Garrett<Maris Pedigree.
(Photo courtesy of Roger Siboni)

My 77-cc weighs 131.2 grains and measures 27.4 mm along the vertical axis and 27.7 mm along the horizontal axis (both relative to the obverse). For comparison purposes, Roger Siboni lists his coin as 131.1 grains, and the measurements are 28.4 mm and 28.5 mm, respectively. The dies are rotated 125° clockwise, with 180° being normal. This means that the bottom point of the shield is at about 10 o'clock when the coin is obverse down with the horse ears at top. The bottom point of the shield is opposite the R on the obverse. Roger Siboni lists his coin as having a 135° rotation. Presuming he means clockwise, then the two specimens differ by only 10°. The surfaces are not great (scratches and corrosion pitting evident), but the shield lines are relatively complete as are the legends, etc. Like any colonial, assigning a grade is difficult. In general, the level of sharpness is similar to both the Ford-Boyd 76-cc and the O'Donnell-Garrett-Maris 76-cc, which were both graded Very Fine or better.

DIE STATES

The primary thing I feel that I can contribute to the intellectual discussion on the variety started by Roger in the CNL article is in the area of die states. In part due to having a higher grade specimen to study, I am able to make a few observations and conclusions that differ from the CNL article.

First, let's consider the rarity of the 76-cc: four specimens known. That seems to indicate that few were struck. Die failure, while not the sole reason, seems to be a primary reason for rarity. Did the 77-cc variety fall victim to early die failure? While few of us have had the opportunity to study 76-cc in detail, Michael Hodder has. In the Ford catalog (lot 220) he writes, "Struck from the broken state of the obverse, the die having formed two cuds along the rim at 12:00 and 2:00 and shattering from the rim inward at about 7:30 toward the center; broken state of the reverse, the die beginning to form a cud in the center of the shield." Die failure does seem to be the reason for the early retirement of these dies and thus the rarity of the 76-cc variety. One more observation based on Michael's wording: the obverse seems to be in a more dire state. The obverse has two cuds and is shattering inward while only one cud receives mention for the reverse. The existence of the Maris 77-cc is consistent with this and would indicate that the obverse die was retired first and the cc die used in conjunction with a new die, the 77 obverse die. Walter Breen describes the reverse cud mentioned by Hodder in more detail. In his unpublished manuscript dating from 1955, Breen writes, "Reverse rapidly buckles in center and develops a crack slanting down to right through two middle pales, almost touching center dot." This crack in the shield is visible on all plated 76-cc specimens: the Ford-Boyd 76-cc, O'Donnell-Garrett-Maris 76-cc, and the Oechsner-Spiro 76-cc. Additionally it is visible on my 77-cc, and seems to be in a more advanced state. Indeed the diagonal crack might not be longer on my specimen, but the cud seems to have sunken further. Due to this sinking, the center of the shield was less well struck and raised. The end result being that this small patch is essentially smooth. The 76-cc specimens differ in this regard, as their shields seem less distorted by this sinking cud. The Siboni 77-cc seems to show this crack as well.

The striking order seems to be 76-cc, 77-cc, 77-dd. At least the majority of the specimens were struck in this order.

An interesting question seems to be: when was 77-cc struck relative to 77-dd I? Clearly the 77-cc was struck before the 77-dd II and 77-dd III (formerly 77 1/2 -dd and 78-dd, respectively) as the die damage associated with those die states is not evident on either 77-cc. But was the 77-cc struck prior to all 77-dd specimens? The earliest die state I own of the 77 obverse die has a crack through the "C". My 77-cc has this crack so it was struck after the die cracked. Were 77-dd coins struck with a perfect obverse die (i.e. no crack in the "C")? I don't know for sure. Tom Madigan lists one: Bowers & Merena, March 1990, lot 1280. There it says, "Perfect die states." While it is not conclusive, I think I see the crack in the "C" in the plate. Indeed my 77-dd has been cataloged as "...perfect states of both dies" (B&M March 1992, lot 1448). But it has a crack through the "C" on the obverse as well as the clashed reverse as cataloged in its appearance in Bowers and Ruddy, October 1980, lot 1483. In general, I think 77-dd I is sometimes sloppily cataloged as "perfect die state" as a way of saying that it is not 77-dd II or 77-dd III. I have seen images of several coins that do not seem to have this crack through the "C". I have yet to see an image where the strike, grade, surfaces and image quality all align to prove conclusively that 77-dd specimens were struck prior to the crack forming in the "C". If there is a 77-dd I out there struck from the 77 die before this crack formed, then it would mean that there was a remarriage. That would make the striking order: 76-cc, 77-dd I (early), 77-cc, 77-dd I, 77-dd II, 77-dd III, as suggested in Roger's article. To my eye my 77-cc was struck before my primary 77-dd I due to how the C crack is more advanced on my 77-dd I. So the only question that remains is whether 77-dd coins exist without the "C" break. If so, they belong in the striking order where indicated.

SPECIFIC GRAVITY

I weighed and measured various specimens to see where the 77-cc fit with my other 77 obverse coins in terms of specific gravity. Table 1 shows what I found.

Specimen	Dry grains	weight, []	Wet grains	weight, []	Specific gravity
77-dd I, Garrett lot 1483	142.3	[142.3]	126.1		8.784
77-dd II, Ford lot 222	161.3	[162.4]	142.9		8.766
77-dd III, Garrett lot 1485	145.4	[145.7]	128.8		8.759
77-cc	131.2		116.2		8.747

Table 1. Specific Gravity of 77 Obverse Coins

In short, all specimens have essentially the same specific gravity given the accuracy of my Dillon D-Terminator scale. The dry weights in brackets are those given

in the auction catalogs, for comparison purposes. I have used my dry and wet weights for calculation of specific gravity as they were all done on the same scale in one set-up.

Specific gravity is an interesting piece of information, just as other measurements such as weight, diameter, and die orientation are. In short, a number within the expected range for a colonial copper does not prove authenticity. A number well outside of the expected range is cause for concern, or an indication that the item is an electrotype. For example, another ebay "coin" of mine is a Maris 9-h. This item weighs 214.4 grains dry and 193.2 grains wet. The weight alone is cause for concern, but the specific gravity of 10.113 more or less proves that the item is an electrotype. Was the item made as a fantasy die marriage or is there a real 9-h out there? Possibly a detailed study of this electro might link it to a 9-G or a 10-h specimen proving it to be a fantasy. In the meantime, I've got my eyes peeled for a real 9-h!

The existence of this 9-h electro is reminiscent of the existence of 77-cc copies or fantasy pieces. Several exist. I have not seen one in person, but Clem Schettino owns one and posted a nice photograph of it on eGroup last fall – see Figure 4. The engraving of the dies is clearly very different. Likely the specific gravity is as well. Clem describes his piece as "lead copy with no plating." I don't think those pieces were made with the intent of deceiving anyone into believing them to be authentic NJ coppers. Clem posted that his copy has somewhat similar die rotation to the Siboni 77-cc, and invited comment. I am interested to learn if anyone knows of the origin of these fantasy/copy pieces. Their existence might indicate that there is another 77-cc out there. Did someone have a 77-cc to copy or is it just a fantasy of two dies that someone thought might be neat together. I expect we might never know, but possibly there is a clue in the die rotation. Clem? Now at least you know why I was silent on that string. I would like to purchase one of these copies if someone is willing to part with one. At the very least I would love the opportunity to study one so that I may further consider the meaning of their existence.



Figure 4. Clem Schettino's 77-cc Fantasy/Copy?
(Photo courtesy of Clem Schettino)

To conclude on a lighter note, Ray may be considering the technical argument that his dinner bet with Roger was for Maris 77-cc discoveries after the bet was made. I am staying out of this debate (unless they want to invite me to dinner too), but who knows what other Maris 77-cc may be hiding in the woods.

Postscript: Being that the Maris 77-cc Buell Ish owns was found before the two year window, as stipulated in the wager between myself and Roger Siboni, I'm not sure that technically I owe Roger Siboni a dinner at Legal Seafood. But, not being a lawyer, I would have difficulty arguing this case. So during this upcoming C4 Convention, I will happily treat Roger to dinner and hopefully Buell will be available to join us.

I hope that others with interesting finds will share them here. They don't need to be as awesome as this one... an unusual die state, a different planchet, a pretty coin, an ugly coin or just something you were happy to add to your collection.

Ray Williams



C4 Offers The Comprehensive Book on John Hull and The Economics of Massachusetts

The second book published by the Colonial Coin Collectors Club (C4) is still available for purchase, *John Hull, The Mint and The Economics of Massachusetts Coinage* by numismatic scholar Louis Jordan. This comprehensive book was released in 2002, the 350th anniversary of the establishment of the Massachusetts mint.

The book began with a request to write a chronology of the Massachusetts Mint for *The Colonial Newsletter*, Jordan writes. He started with Sylvester Crosby's *long* chapter on Massachusetts silver in *The Early Coins of America* but soon found many other references not in Crosby as well as other primary source material. One of the most revealing, Jordan writes, were the account books of John Hull which yielded very interesting information.

This book is a study of the mint at Massachusetts Bay and the economic factors that impacted it. In it, Jordan updates the documentation in Crosby by including the major edited sources and selected secondary research from the past 125 years. He has also put into historical context the economics and politics of the seventeenth century Massachusetts Bay Colony.

This book is the reference standard on Massachusetts Silver Coinage and will continue to be for years to come. The hardcover book with dust jacket has over 300 pages of information, illustrations, charts and photos. Contact Ray Williams, 924 Norway Avenue, Trenton, NJ 08629

EARLY U.S. AUCTION SALES CONTAINING COLONIAL COINS: PART ONE – SALES THROUGH 1858*

(David F. Fanning)

The earliest known numismatists in the United States were assembling their collections toward the end of the eighteenth century, as the period on which C4 members focus their attention was drawing to a close. While in some cases a fair amount is known of these men, who include such noteworthy personages as Pierre Eugène du Simitière,¹ Dr. Benjamin Rush² and merchant John Andrews,³ unfortunately little is known about their collections.

While it is true that the first half of the nineteenth century saw the publication of the earliest articles and books discussing North American colonials,⁴ auction sales of the period provide us with little in the way of information regarding collectors and their holdings.⁵ The first known U.S. auction listing that specifically mentions colonial coins is the famous Watkins Broadside (Figure 1), a single-sheet “catalogue” compiled by George Nichols, of Salem Massachusetts. The sale, of the Benjamin H. Watkins collection, was held on June 12, 1828, and included the following lots:

- | | |
|---|-----------------------------|
| 2 | New-England Shillings, 1652 |
| 1 | do. Three pence, 1652 |
| 3 | do. Two pence, 1661 |

[“do.” above is shorthand for “ditto”]

The quality of these descriptions obviously leaves much to be desired. In general, the lot descriptions of American auction catalogues during this time period provide minimal information: they were only intended to be guides for people attending the auction, the days of mail bids, agents and the use of auction catalogues as reference materials being in the future. It is not until the decade immediately preceding the Civil War that lot descriptions begin to improve, allowing current numismatic researchers to make fuller use of them.

Martin Gengerke, in his exhaustive listing of U.S. numismatic auction catalogues,⁶ lists only 95 sales held before the Civil War that included coins. Many of these sales feature only one or two numismatic lots, usually described in the barest possible terms. However, there are a few exceptions. The sale of the Dr. Lewis Roper collection, conducted by the auction house of M. Thomas and Sons of Philadelphia on February 20-21, 1851, is the earliest known U.S. auction sale that was primarily numismatic. Roper was a dentist by profession, though he had left his Philadelphia home

* David writes: This is the first part in a series on 19th-century auction catalogues with significant colonial content (if you want such a series). This article acts as an introduction to the topic and discusses the first real coin auctions in this country (up to 1858). These auctions don't feature incredible colonial content, but are interesting to read about and work well to introduce the reader to the topic. The colonial content will improve in subsequent articles.

to travel to the California gold fields in 1849. He died on his return trip the following year.⁷ Emmanuel Attinelli wrote that “this is, it is believed, the first coin sale in this country, in which sufficient interest was manifested by numismatists to take note of the prices paid for coins, and who were the purchasers.”⁸ Indeed, before the sale was held, word of its contents spread to other cities, causing the M. Thomas firm to have to issue a second printing of the catalogue,⁹ and attracting the attention of collectors including Charles I. Bushnell of New York, Jeremiah Colburn of Boston, and Ammi Brown of Salem.¹⁰ Bushnell, of course, is remembered today for his magnificent collection, sold in June 1882 by S.H. and Henry Chapman in one of the finest coin sales in American history.

The organization of the Roper catalogue strikes us as unusual today, with the coins first being arranged into group lots, and the individual pieces composing the lot then being listed.¹¹ The sale included some impressive early American medals, including a nearly complete set of Comitia Americana medals (originals and electrotypes). Colonial coinage was less well represented, but included Massachusetts silver, state coinage and Washington material, the last of which was very popular at the time. Lot descriptions are typically terse (lot 21, for instance, consisted of “33 American Cents of different states & c.” and sold for \$3.96). One of the highlights of the sale was lot 22, item 8, “Half Dollar with head of Washington, 1792,” which realized \$18. Overall, the sale was a success, realizing \$1,172.47, the highest price a numismatic auction had ever brought in the U.S.

The next sale of any significance was that of the Peter Flandin collection, sold by Bangs Brothers and Company on June 6, 1855 (Figure 2). While not quite as impressive as the Roper sale had been, it was the first significant numismatic auction offered in New York City,¹² and brought a total of \$733.52. Flandin (whose actual first name was Pierre, according to Pete Smith) was a collector as early as 1822.¹³ His collection consisted mostly of ancient and European coins, but did contain some early American material. State coinage (and that of Vermont) included the following:

173. Three Massachusetts cents, different dies, 3 pieces, *fine*. [purchased by Bushnell for 56 cents]

174. Seven Connecticut cents, different dies, 7 pieces, *fine*. [purchased by Walker for \$1.26]

175. Four Vermont cents, different dies, one with the sun rising behind the hills, *very rare*, 4 pieces, *fine*. [purchased by Bushnell for \$1.60]

176. Three New Jersey cents, all different, 3 pieces, *fine*. [purchased by Moore for 94 cents]

The highlights of the early American material were Washingtoniana, with a “Washington Cent, in extremely fine and perfect condition,” dated 1791¹⁴ and with a small eagle on the reverse “with stars and clouds above its head” selling for \$5.50 to a buyer simply recorded as “Howard” (probably Winslow J. Howard, who would sell some of his coins the following year). A Washington “Liberty and Security” piece brought \$4

in the sale, and a 1793 "Washington Cent ... reverse a ship, &c.," brought \$2.75, both of these to "Walker."

This is probably a good place to pause and say a word or two about grading. As the description of the 1791 Washington cent above ("in extremely fine and perfect condition") implies, grading standards in the 1850s were not what they are today. Generally, cataloguers used "poor," "good" and "fine," with more knowledgeable people

AMERICAN COPPER COINS.			
Lot.			
53	173. Three Massachusetts cents, different dies, 3 pieces, fine.		Bassett
20	174. Seven Connecticut do. do. 7 do.		Walker
100	175. Four Vermont do. do. one with the sun rising behind the hills, 1822 date, 4 pieces, fine.		Bassett
12	176. Three New Jersey cents, all different, 3 pieces, fine.		Bassett
100	177. Four Nova Constellatio pieces, even fine, all different. 4 pieces.		Bassett
20	178. Four Washington Tokens; three with date 1793, one 1795, all very fine and scarce.		Walker
50	179. THE WASHINGTON CENT, in extremely fine and perfect condition, and excessively rare (this one isolated 1767), and has on the reverse a small eagle with outstretched wings above its head, the rarest one of the two, to be known rare.		Walker
100	180. WASHINGTON CENT of 1793, reverse a ship, &c., obverse same as the preceding, very fine and very rare.		Walker
100	181. The Liberty and Security piece of Washington, on the edge the inscription, "An Asylum for the Oppressed of all Nations!" very fine and rare.		Walker
100	182. James 2d th money, struck for the C. and S., very fine.		Walker
100	183. Rosa Americana coins, 1722 and 1723; two pennies, two half-pennies, and farthing, the farthing and one penny very rare, very rare.		Bassett
100	184. Two 1793 cents, one with 15 links of a chain; and a cent of 1795, equal to a penny, very rare.		Walker
100	185. George 3d halfpenny, struck for Virginia a popular piece, with head rim, very rare in this State.		Bassett
100	186. George 3d Virginia piece, same as preceding, in very fine order, and rare.		Bassett
100	187. The New York Token of Talbot Aldam, and two of the 1794 and 1795, this last the very rare, both extremely fine. 2 pieces.		Walker
100	188. The rare New York Jeweler's Token of 1789, this is the first token struck in this country, very fine.		Walker
100	189. 20 various American coins, in very fine order.		Walker
100	190. 5 various half cents, fine.		Walker
100	191. 20 various American coins, all fine.		Walker

Figure 2: A page from a priced and named copy of the 1855 sale of the Flandin collection. (Used with the permission of John W. Adams.)

using “uncirculated” to describe the best examples. “Fine” meant a nice-looking coin, probably what we would now consider anything in the Very Fine to About Uncirculated range. “Good” was probably more like current-day grades of Very Good to Fine. “Poor” likely included pieces we would consider Good. The point is that one should not see a reference to a “Fine” Vermont copper in one of these sales and assume that the piece being described is what we would now consider a Fine.

A week after the Flandin sale, the collection of A.C. Kline¹⁵ was offered at auction on June 12, 1855, in Philadelphia. Bushnell was again a buyer at this early sale, as were other prominent numismatists of the age, including Dr. Maris.¹⁶ Numismatic historian Joel J. Orosz has said that “there can be no disputing the statement that the Kline sale was the most significant numismatic auction in America before the Civil War.”¹⁷ The catalogue, published by the M. Thomas and Sons auction firm, was much larger than those issued for the Roper and Flandin sales, being issued as a 92-page sale with two addenda making the total 101 pages in length.¹⁸ Its 1,854 lots were very strong in Roman and English coins as well as U.S. federal issues. The sale brought \$2,062.80, making it the record holder for the most valuable coin collection to be sold at auction in the U.S.

Kline (Figure 3) was a man involved in many businesses, including the coin and stamp trades. It is also worth noting that he issued (as John W. Kline) two storecards, on which he advertised himself as an “importer and dealer in coins, medals, shells, minerals, engravings and curiosities.”¹⁹ Kline consigned coins to a number of auctions throughout his life, using both his own and his wife’s name, but the 1855 sale is the one for which he is remembered.

The colonial content of the Kline sale was a step up from that encountered in the Roper sale of four years before. Drawer 1, lot 5 was a 1787 Excelsior “cent,” which sold to Winslow Howard for \$14, a tidy sum at the time. Charles Bushnell purchased a 1737 Higley copper for \$10.50 and a collector named Burtus won an Immunis Columbia copper for \$3.50. In medals and related pieces, a Libertas Americana medal brought \$3.12, while a Peuch Bein token (c. 1830, but struck on a cut-down 8 reales piece) brought all of 40 cents.²⁰ Other, less impressive colonials included various lots of state coppers, and the first addendum included groups of Rosa Americana pieces as lots A46 and A47, which were sold for \$2.12 and \$1.62, respectively, to Bushnell. While the lot descriptions in the Kline sale are still pretty lacking by today’s standards, they are not that different than those commonly encountered in lower-level catalogues of a hundred years later. It is interesting to note that some cataloguers had an idea of what



Figure 3: John W. Kline, whose collection sold at auction in 1855 (under the name of A.C. Kline) was the first to break the \$2,000 barrier. (Photo taken from *Mason's Monthly Coin and Stamp Collectors' Magazine*, March 1869.)

was rare and what wasn't as early as 1855, and that collectors were knowledgeable enough to know that an Excelsior copper was worth a hefty bid.

The years following the Kline sale saw the rise of the first coin dealers in the United States. In 1857, Augustus B. Sage and John K. Curtis entered the business, to be followed the next year by Edward Cogan and Montroville Dickeson, and by Ebenezer Locke Mason, Alfred E. Robinson and Henry Cook soon after.²¹ Cogan remained in the business through December 1879, outlasting his earlier colleagues and allowing him to gradually take on the mantle of having been the first coin dealer in the United States, though this wasn't quite true.

Cogan did conduct what could be considered the first mail bid sale, however. At his shop, he displayed his own collection of U.S. large cents and a few other copper coins, inviting visitors to examine the coins and enter secret bids that would be opened on the day of the sale, November 1, 1858. The sale itself was conducted from a manuscript, with no catalogue being issued at the time of the sale (Cogan would bow to the pressure of those interested in this historic auction and print a priced catalogue in 1863).²²

This 1858 sale included but two "colonial" pieces, Washington cents dated 1791 and 1792, which sold for \$10.00 and \$28.60, respectively. The price brought by the 1792 cent was the highest in the sale, being more than twice that brought by the second most valuable piece, a 1793 "ring" (i.e., chain) cent that brought \$12.60. While these two Washington cents are the only pieces in the sale not made at the U.S. Mint, the sale deserves mention for being the forerunner of today's mail bid sales.

The next article in the series will focus on the advent of the Civil War, and the surprising amount of numismatic activity taking place in those years.

Endnotes

- ¹ Joel J. Orosz has written a wonderful monograph on du Simitière (1737-1784), which reproduces sketches he made of New England and Massachusetts silver, Higley coppers and Rosa Americana pieces. See *The Eagle That Is Forgotten: Pierre Eugène du Simitière, Founding Father of American Numismatics* (Wolfeboro, New Hampshire, Bowers and Merena Galleries, 1988). Du Simitière's collection was sold at auction on March 10, 1785; the broadside catalogue is the earliest known U.S. numismatic sale.
- ² For information on Rush and the Yellow Fever epidemic of 1793 that temporarily closed the nascent Federal Mint, see J.H. Powell's *Bring out Your Dead: The Great Plague of Yellow Fever in Philadelphia in 1793* (Philadelphia: University of Pennsylvania Press, 1949).
- ³ *American Journal of Numismatics*, Vol. 1, No. 4 (August 1866).
- ⁴ The first article published on a numismatic subject in the United States was James Mease's "Description of Some of the Medals Struck in Relation to Important Events in North America," included in the *Collections of the New-York Historical Society, for the Year 1821*. Mease's "Old American Coins," included in the *Collections of the Massachusetts Historical Society* (Third Series, Vol. VII, 1838) has the distinction of being the "the first numismatic article on American coins published in America," according to Eric Newman (see "The Earliest American Publications on Numismatics: A Rediscovery," *The Asylum*, Vol. 10, No. 3 [Summer 1992], pp. 3-9). Other

noteworthy U.S. publications of this period include: Joseph Felt's *An Historical Account of Massachusetts Currency* (1839), Jacob Eckfeldt and William DuBois's *A Manual of Gold and Silver Coins of All Nations* (1842), J.L. Riddel's *A Monograph of the Silver Dollar* (1845), DuBois's *Pledges of History* (1846), and Eckfeldt and DuBois's *New Varieties of Gold and Silver Coins, Counterfeit Coins and Bullion with Mint Values* (1850). The best overall history of U.S. numismatics during the first half of the nineteenth century is Q. David Bowers's *American Numismatics before the Civil War, 1760-1860: Emphasizing the Story of Augustus B. Sage* (Wolfeboro, New Hampshire: Bowers and Merena Galleries, 1998).

- ⁵ The standard reference on very early U.S. numismatic publications is Emmanuel Joseph Attinelli's *Numisgraphics* (1876), reprinted in 1976 as *A Bibliography of American Numismatic Auction Catalogues, 1828-1875* (Lawrence, Massachusetts: Quarterman, 1976). The title of the reprint ignores the fact that Attinelli also discusses catalogues and price lists, books and other publications. For auction catalogues, Attinelli's work is supplemented by John W. Adams's *United States Numismatic Literature, Volume One: Nineteenth-Century Auction Catalogs* (Mission Viejo, California: George F. Kolbe, 1982; with an "Additions and Corrections" supplement published in 2001). While Attinelli listed every publication he knew of that included numismatic material, Adams focuses on auction catalogues only, and then only ones that were issued by the main cataloguers. The Adams volume includes much more information on the contents of these catalogues than does Attinelli's, and is a classic work on coin collecting in the United States.
- ⁶ Gengerke, Martin, *American Numismatic Auctions*, CD-ROM, 2002. Gengerke does not list any US auction sales occurring before the 1828 Watkins sale.
- ⁷ For information on Roper, see Joel J. Orosz, "Dr. Lewis Roper: Argonaut of the Numismatic Realm," *The Numismatist*, Vol. 114, No. 1 (January 2001), pp. 28-34, 73-77.
- ⁸ *Numisgraphics*, p. 8.
- ⁹ P. Scott Rubin, "Variants of the 1851 Roper Auction Sale Catalogue," *The Asylum*, Vol. 16, No. 4 (Fall 1998), pp. 37-38.
- ¹⁰ Orosz, "Dr. Lewis Roper," p. 29.
- ¹¹ Information on the results of the Roper, Flandin and Kline sales are largely courtesy of Joel J. Orosz, who was kind enough to provide them to the author (e-mail correspondence, June 2, 2007).
- ¹² While earlier New York auctions had included coins, they usually had just one or two numismatic lots catalogued amidst hundreds of books or other collectables. See Attinelli for details.
- ¹³ Smith, Pete, "American Numismatic Pioneers: An Index to Sources," *The Asylum*, Vol. 22, No. 3 (Summer 2004), pp. 277-306.
- ¹⁴ The printed catalogue reads 1781, but the copy illustrated in Figure 2 shows a 9 written by hand over the 8.
- ¹⁵ A.C. Kline was actually John W. Kline, who often engaged in business ventures using the initials of his wife, Alice. See Joel J. Orosz, *The Curious Case of the Coin Collectors Kline* (Wolfeboro, New Hampshire: Bowers and Merena, 1997).
- ¹⁶ Orosz, Joel J., "A Glimpse into the Lost World of Antebellum Coin Dealers," *The Asylum*, Vol. 17, No. 1 (Spring 1999), pp. 5-9. Orosz, *Curious Case*, p. 7.
- ¹⁷ Orosz, *Curious Case*, p. 11.

- ¹⁸ The Kline sale is a bibliographic curiosity, in that the catalogue itself is 92 pages in length, and is followed by an 8-page addendum that is usually found bound with the catalogue. A one-page supplementary addendum of five lots was also read at the sale from a manuscript sheet. This sheet was later reprinted by Emmanuel J. Attinelli in recognition of the sale's historical importance. See Attinelli, p. 11.
- ¹⁹ Orosz, *Curious Case*, p. 16.
- ²⁰ Orosz, Joel J., "The Printer's Devil," *The Asylum*, Vol. 11, No. 3 (Summer 1993), p. 8.
- ²¹ Orosz, "A Glimpse," p. 5.
- ²² This printed catalogue is scarce, with few copies known until two small groups of surviving copies were located in recent years, making it somewhat available. Numismatic bibliophile Charles Davis reprinted Cogan's first four sales (all of which were sold in the same way as the first) in a limited edition in 1994.



AN 18th CENTURY DAY PLANNER

In this day of schedules being kept in day planners, Palm Pilots and Blackberries, I was surprised to come across a similar item from 1783. This Calendar Medal is brass, 38 mm in diameter and weighs 218.3 grains. At a glance, an Englishman could view a calendar for the year 1783, religious holidays, the birth dates of the king, queen and prince. Even the phases of the moon for the entire year are supplied! What more could the 18th century person want to know??? In the bottom right corner of the calendar the issuer is identified as James Davies of Birmingham. This gives me the opportunity to research Davies and his significance for the time period. [Ray Williams]



FRENCH-AMERICAN CORNER

(Oliver D. Hoover)

In the Spring 2007 *C4 Newsletter*, the editor, Syd Martin, made an impassioned argument for the inclusion of the coinages of the French North American colonies within the framework of "U.S. Colonial Coins." It should come as no surprise to anyone that as a Canadian deeply interested in the French colonial past I strongly support Syd's interest in the coins of the French possessions in North America, and applaud the idea of establishing a regular column on colonial coins of the French regime in the *Newsletter*. However, I have some reservations about the terminology used and some additional remarks on Syd's overview of North American French colonial history.

Terminology. The idea that they should be classed as "U.S. colonial coins" seems inappropriate. The primary centers (i.e., Quebec City, Montreal, Louisbourg) of New France located in territory that has not (yet) been annexed to the United States of America, and serious thoughts of revolution and autonomy from Great Britain did not begin to appear among Anglo-American colonists until after the fall of New France. The United States did not yet exist and therefore it is very anachronistic to describe French (and indeed Anglo-American and British) coinage circulating in North America as "U.S. colonial coins." If we want to properly talk about "U.S. colonial coins," we should really be dealing with the coinages of Liberia (1821-1847) (Fig. 1), the Philippines (1898-1935), Cuba (1898-1902 or 1960 depending on one's point of view), Guam, and Puerto Rico because these were/are all colonial dependencies of the United States.



Figure 1. A U.S. Colonial Coin: Copper cent for Liberia, 1833. (ANS, inv. 0000.999.18220).

One might argue that the coins of the French regime in North America should be described as "Canadian colonial coins," but this is also inappropriate since French possessions included not only the Province of Canada (the territory of modern Ontario, Quebec, and Labrador), but also Acadia on the Atlantic coast and the vast inland territory of Louisiana. This term is also problematic because among numismatists the term "Canadian colonial coins" is usually applied to the many regional and privately produced token coppers of the nineteenth century issued in British North America before the confederation of the Dominion of Canada in 1867 (Figs. 2-3).



Figure 2. A Canadian Colonial Coin: Copper “bouquet” *sou* of the People’s Bank of Lower Canada, Belleville mint (1838). (Author’s collection).



Figure 3. A Canadian Colonial Coin: Copper penny of the Bank of Upper Canada, 1857. (Author’s collection).

In any case, the coinages used in the British and French colonies of North America did not respect territorial boundaries. We know for certain from documentary and anecdotal sources that French specie and card money came into British colonies and that silver was brought into New France by Anglo-Americans. Therefore, any distinction between “Canadian” and “U.S.” colonial coins of the seventeenth and eighteenth century would be misleading. The best solution to this problem of terminology would be to subsume both the French and British (“U.S.”) categories of colonial coins under the single heading, “American colonial coins.” Such a broad term has the advantage not only of including the Franco- and Anglo-American coinages wherever they were used or produced in North America (Figs. 4-6), but also the Spanish-American (Fig. 7) and Portuguese coinages of Central and South America that played such important roles in the economies of colonial (and post-colonial) North America.



Figure 4. An American Colonial Coin: French silver *écu aux huites L* of Louis XV, Rochelle (H) mint, 1725. From the wreck of *Le Chameau*. (Author’s collection).



Figure 5. An American Colonial Coin: English copper halfpenny of George II, Tower mint, 1746. (Author's collection).



Figure 6. An American Colonial Coin: Massachusetts silver shilling, Boston (John Hull) mint, 1652. (ANS, inv. 1942.54.2).



Figure 7. An American Colonial Coin: Spanish silver pistareen of Felipe V, Seville mint, 1722. (Author's collection).

Lower Canada. On page 22 of the last *C4 Newsletter*, it is reported that Jacques Cartier was sent “to explore and colonize what is now Lower Canada.” Unfortunately, “now Lower Canada” does not actually exist in the year 2007. Lower Canada was created by the Constitutional Act of 1791, which divided the British Province of Quebec into the Provinces of Upper and Lower Canada. These two provinces were abolished by the Act of Union (1840), which integrated them into the single political entity of the Province of Canada. The Act of Union was brought about in part thanks to failed rebellions in Upper and Lower Canada in 1837.

Readers in the United States may be interested to know that the largely French-speaking rebels in Lower Canada were greatly inspired by the American Revolution, casting themselves as *Patriotes* (Patriots) and *Fils de la Liberté* (Sons of Liberty) and demanding an American-style representative government. As an aside, modern visitors to Quebec City can sit at one of the many cafes and order a refreshing bottle of *1837* (a microbrewed beer named after the rebellion of that year), which lists the names of the killed rebels on the label.

Lower Canada of the period 1791-1840 consisted of what (in 2007) are the eastern part of the Province of Quebec and the Labrador element of the Province of

Newfoundland and Labrador. Upper Canada consisted of the current Province of Ontario and the western portion of the Province of Quebec.

Presumably the reference to “now Lower Canada” is an artifact of Syd’s source, the eleventh edition of the *Encyclopaedia Britannica* (1910), which I assume is repeating text from a pre-1840 edition (probably the seventh edition of 1830-1842). It would be interesting to check this.

French “control” of Louisiana. Syd’s description of La Salle’s Ohio expedition as a means of extending French “control” over the massive territory of Louisiana may be a little overstated. Unlike the British colonial system, which aimed at direct control by clearing, fencing, and settling territory with English colonists, the French colonial system was extremely limited in terms of European manpower and therefore could not aim at this sort of intense direct control. Instead, French power in North America was primarily based on the manipulation of the Indian tribes through trade, gifts, and military threats. This system allowed the French to exert indirect political and economic influence well into the hinterland of North America, but this is not the same as control. Ultimately, real control in the French system lay with the Indians, who decided for themselves whether or not to obey the commands of Father *Onontio* (“Great Mountain,” the Algonquian term for the French governor) in Quebec. Without maintaining friendly relationships with the Indians the French could not hope to enjoy any modicum of control beyond the walls of the main settlements on the St. Lawrence River and risked the spread of British influence into the interior. Thus, one can say that the French claimed Louisiana Territory in the period 1682-1762, but hardly that they controlled it.

New Orleans. In Syd’s review of the fate of French possessions from 1762 to 1803, he remarks upon the continued French flavor of New Orleans after it was ceded to Spain in 1763 (not 1762). This is perhaps not as surprising as it may seem since Carlos III of Spain (1759-1788) was himself a member of the same Bourbon family that ruled France and was himself attuned to French high culture. However, when he attempted to force the citizens of Madrid to adopt French dress in 1766, the city broke out in riots. When France ceded the western parts of Louisiana Territory to Spain under the terms of the Treaty of Paris, it was not a complete loss, since the Bourbon kings of France and Spain often worked together in an alliance known as the *Pact de Famille* to achieve shared dynastic goals, as in their support of the American revolutionaries against the shared enemy Great Britain. Ironically, while the Bourbon dynasty was overthrown in France by the forces of Revolution in 1792 and only briefly restored in the period 1814-1848 (with a break in 1815 during Napoleon’s “Hundred Days”), Spain still has a Bourbon king in the person of Don Juan Carlos I (1975-).

Conclusion. I for one am very pleased that Syd has decided to take the plunge into the field of Franco-American numismatics as a welcome break from all of those stuffy Wood’s Hibernias (!). I will look forward to future columns and perhaps make a contribution or two, myself. Hopefully the column will serve to inspire others to take further notice of the colonial coinages of the Great White North. *Vive la Nouvelle France!*



LETTERS TO THE EDITOR

From Ray Williams: At EAC I purchased an original Coin Collectors Journal from December 1875, Volume I. Published by Scott & Co. NYC. There are lots of articles about colonials. In the text about NJ Coppers, I found the following: "*As it is not at all difficult to obtain several varieties and dates, they being even at the present time occasionally found in circulation; they are the special favorites of beginners, and many a collector had his attention first attracted to the subject of collecting by finding an old New Jersey cent among his small change.*" This being written in June of 1876, seems to be proof that NJs were still to be found in circulation in NYC at the time. I just thought it was very cool!



From Buell Ish: Greetings All! Here is just a little story from our big April coin show (PNNA) that I thought a few of you might enjoy. I was walking the bourse and was hailed by a friend who collects early US half cents and sets up at shows these days. Some of you might know him as he is an EAC member as well as a C4 member, Ed Leitner. He was sharing a table with Dan Bailey, who is also a C4 member and a fellow NJ collector. Well, they introduced me to a teenage boy who had just bought a NJ copper at their table. So I was talking C4 and NJ coppers with this boy and Ed asked if I had any of my coins to show. I pulled out the one coin I did have with me at the risk of severely showing up the boy's modest purchase, a Maris 43-d as I recall. The one NJ I happened to have with me was the Ford sale 54-k or Serpent Head (lot 177). It is a very stellar coin. The boy had a 2007 Redbook, and while looking at the coin and talking about it, we discovered that my coin was the Redbook plate coin! A very nice surprise. Several small details such as the small dot between the A and the R on the right side of the obverse make it conclusive. Once in the past I had had a Redbook plate coin (running fox), but in their switch to color photos, my coin lost the honor. It is nice to once again have the honor of having a coin plated in the Redbook. I suppose they got photos from Stack's. Maybe I'll have to buy a Redbook now. Also, I need to follow up with the boy: a C4 member in the making! Regards, Buell



From Joe Lasser; 4/30/07. As I sit here with the C4 Newsletter, Winter 2006, I am sensitive to the fact that I'm late in sending this note and "snail mail" is inappropriate in today's electronic world – I should be e-mailing or faxing so that it would facilitate reproduction – but I'm a dinosaur; so please accept my antique procedure.

Topic 1 – On page 10 “Mintmarks for Spanish and Spanish Colonial Mints,” your list is out of date. It omits:

Panama – AP, CAP

Nuevo Reino – should be shown as two mints:

Santa Fe – S, RN, NR, SF, FS

Cartagena – S, C, R, RN, NR

(yes, there are duplicated mintmarks, but the coins are distinctively different)

Segovia –

Mexico –

The preceding list is what comes immediately to my mind, but I wouldn't be surprised if there are some more that I've omitted.

Topic 2 – With respect to page 9, in attempting to collect the coins that circulated during our colonial period in what is now the United States, I have found that it requires a different approach than usually followed in coin collecting because:

- (1) Latin American coinage began in Mexico in 1536 with eleven mints opened over the next 200 years, the last being Chile in 1749.
- (2) During the first 196 years, all the coins that were produced are now called “cobs” (cabo de barra – end of the bar) – coins that were accurate as to weight but were not regular in size or shape. Round, machine-made coins were first made in Mexico in 1732 and it was not until 1767 that Potosi began making round coins.
- (3) The major mints of the Spaniards Latin American Empire were Mexico, Bolivia and Peru, with Bolivia dominant in the early cob period.
- (4) Because the mints were operated by concessionaires, not the kings of Spain, coin designs changed when there was a change in mint masters – with a change in the coin legends indicating a change in rulers – but the design changes are the most obvious differences. Fully engaged collectors of the Latin American Colonial series collect by mint master, not by king.
- (5) Because coins generally circulated by weight and precious metal content, coins remained in use for much longer periods of time than is customary today. It apparently was not unusual for a coin to circulate for more than 100 years.
- (6) Silver was the standard monetary precious metal against which all other coins of other metals were measured. We have the residue most prominently in two English terms today. The “guinea” originally was 20 shillings (sterling) but because it tended to circulate at higher rates compared with silver shillings, it

later was officially raised to 21 shillings . . . and the phrase “£ sterling” itself implies “silver.” Only in 1816 did Lord Liverpool establish a bi-metallic monetary system for Britain.

Copper coins did not require governmental approval; so many private individuals and venturers produced copper “tokens” equivalent to pennies and halfpennies for wide spread circulation as unofficial coinage.

CONCLUSIONS: Latin American cobs, especially the smaller 1 Real and 2 Reales pieces of Bolivia and Mexico should be included in any collection of coins that circulated here in America during our colonial period.

“Spanish” milled pieces prior to the 1770s have a lesser, but still significant, place in such collections – and if you have a broader view of Spanish and Latin American pieces as world trade coins, the milled dollars of Madrid, Seville, etc. also are eligible as bullion pieces brought to our major seaports.

Do not lose sight of the fact that cash was a scarce commodity and wages were very modest in the colonial period, implying that high value coins were not in generous daily circulation. Small coins were what passed from hand-to-hand. Carl Bridenbaugh in his "Cities in Revolt" states that a day laborer received 4 shillings in 1758 and the "Historical Statistics of the United States" assembled by the Bureau of Census notes that the cash wealth per free capita in New England in 1774 was only 8 shillings and that of the most prosperous "Middle Colonies" was only £2. Dollar-sized silver coins and gold were used for commercial and financial transactions. They had too high a value for minor transactions or obligations.

Finally – this last comment is just “nit picking” and can be tossed in the waste-basket, but with respect to “A Minimum Type Set” on page 9:

- remember that Phillip V ruled from 1700 to 1746 (with Luis in 1724-5) and that the earliest “Pillar” dollars were Mexican in 1732.
- Charles IV, 1789-91 – we were a nation in 1789
- Pistareen – see Virginia Currency 1775

You know why I shouldn't be permitted to have "a pen in hand!" All good wishes,
Joe Lasser.



From Ray Williams (25 June 2007), *On Hobby Courtesy*: I have so much fun sharing information with other collectors in person, online and in publications such as the C4 Newsletter. There's far more numismatic enjoyment when you can communicate with others of like interest.

I have noticed that many of us are very passionate about our hobby, and this is a good thing. Our passion for colonial numismatics is what makes our little niche in the hobby so much fun! But sometimes our passion can get the best of us, too.

When we share information, facts or theories with each other publicly and a disagreement occurs, we should continue presenting our opposing cases until all come to an agreement or until we agree to disagree. I've witnessed our passion get the best of us to the point where some have gone beyond numismatic debate. We should not publicly criticize an opponent's character, intellect, good looks or family ancestry when we disagree. (We shouldn't do it privately either.) Disparaging comments do not make your numismatic view any more legitimate.

This is a hobby. It should be fun for all. I fear that when we disrespect others who disagree with us, we also intimidate newcomers from posting their questions or relating their observations. Just think where we'd be if someone didn't publish his article about a misplaced numeral punch on the Maris 18 obverse because he was concerned about possible criticism or ridicule! (Nice article, Buell!) But beyond all this, as human beings we should just treat each other with the courtesy and respect we would want for ourselves. This should be a concept for our entire lives, not just the hobby.



It has been suggested that we in C4 need to have a consistent definition for "counterfeit" or "counterfeiting." Perhaps a definition that can work is: Counterfeiting means only items which are made to circulate and pass as money for the public at the time the genuine money was in circulation. Forgeries, fakes, fantasies, novelties, souvenirs, copies, reproductions, novodels, items to deceive collectors, pieces of caprice and similar things are not counterfeits but have often be referred to as such and should not be. Any thoughts?

SPRING 2007 EAC CONVENTION, ST. LOUIS

(Ray Williams)

The 2007 EAC Convention was a great success and was well attended. There were 44 dealers, many whom had colonial coins in their display cases. Also on the bourse floor were 10 exhibits extending along an entire wall. It was well run and organized, all involved at all levels should be congratulated!

I arrived on Thursday morning, just in time to volunteer for lot viewing. I spent a pleasant five hours working the table with Mark Switzer and having fun talking with all who sat down. At 5pm the EAC Reception started. It was sponsored by a prominent auction house, which obviously went all out. The food was wonderful, and the only thing better than socializing with other collectors is socializing with food! I had to leave the reception early to set up for the Colonial Happening, which started at 7pm.

Traditionally, on the Thursday night of EAC Conventions, three "Happenings" are held: Half Cent Happening, Large Cent Happening and Colonial Happening. The Colonial Happening is an informal gathering of anyone interested in colonial coins. We have a projector and camera set up for viewing coins on a screen for all to view and make comments. It's like a show-n-tell; the kids are older but have as much fun. All are encouraged to bring colonial coins of any type. Colonials were going strong after the other two had long ended. We had 22 participants who signed the attendance sheet but there were probably closer to 40, with some going among the three happenings.

On Friday, I had a chance to walk the bourse floor, obtain a coin at Mike Wierzba's table and a few books from Charlie Davis. Many of the dealers that have tables at C4 also have tables at EAC. I saw many friends and made a few new ones. Being that I did not have a ticket for the Newman Money Museum trip organized for that evening, I drove with Jack Howes to the museum in the afternoon. We met with Jack's brother and the three of us enjoyed the museum. We were surprised to see Eric Newman there and sat with him and talked for an hour. What a wealth of information and history this man has! And he's a very pleasant person to be with too. I met Eric's wife, Evelyn, who was gracious and is obviously the reason Eric has had such a long happy life. All good things come to an end and we headed back to the EAC Convention.

Arriving at the bourse floor, a good friend gave me his ticket for the Newman Money Museum tour that evening!!! There were 200 tickets and no one was willing to part with one, so I was very fortunate! The evening events included a museum tour hosted by Eric Newman and dinner. The 200 were divided into two groups – one had dinner while the other went to the museum. Then they switched. The groups were chauffeured to the museum and restaurant by four chartered buses. At the museum, Eric mesmerized us all with his stories of past numismatic events and personalities. We all had time to wander through the museum and enjoy the exhibits. Then we were brought back to the buses to go to dinner. I don't know how to describe the dinner... it was a buffet with gourmet food, done perfectly. Local college students comprised most of the

staff and were very attentive to all the tables. Then back to the hotel to enjoy the company of friends before retiring for the night.

On Saturday, the 7am wake-up call never did come, but I'm awake at 6:30 anyway. Off to the C4 General Membership Meeting, which was scheduled for 8am. Whenever possible, I try to schedule meetings an hour before the bourse opens, so that both dealers and collectors can attend without missing bourse time. We had 16 members sign the attendance sheet, but others were there. The meeting consisted of general discussion about the EAC Convention, C4 publications and the upcoming C4 Convention. We dismissed at 9am.

Back to the bourse floor for one more walk through and to say my good-byes to all. Because of my flight schedule, I was unable to attend Robert Hoge's presentation about the St. Patrick coinage in the American Numismatic Society. I believe it was video-taped and I need to get a copy. I also missed Franklin Noel's Friday afternoon presentation about Ben Franklin's contribution to numismatics. There's always so much going on, you have to choose what you can do. It was then off to the airport and the conclusion of another EAC Convention for me.

One new feature of this convention is that The John Reich Society was part of it. I met some of its members and officers, and had a good time with them. Their collecting mentality isn't that different than the mindset of colonial collectors... I hope they had a good time. It is no accident that the C4 Convention falls at the opposite end of the calendar – this gives us two events a year where colonial collectors can gather and have fun. If you can't attend one, then you have the other. I'd also like to thank a friend who helped make this convention particularly enjoyable. See you all at the ANA Convention in Milwaukee!

I can echo all of Ray's comments except one. I was fortunate enough to spend most all my money almost instantly! I made two excellent upgrades to my New Jersey collection, and took lots of photos (see following pages). I had my wife Lynn with me and she had a great time, especially on the spouse's tour. Clem Schettino

P.S. Here's the link to the Newman Money Museum:

<http://www.newmanmoneymuseum.org/index.html>



THE MOST PRESTIGIOUS AMERICAN COIN
This is the first public display of the unique 1792 Washington President pattern gold coin. It is appropriate that George Washington's pocket piece debuts here at Washington University in St. Louis, which is named to honor the first president.

A really nice Colonial Coin!



The Curator? Greeter?



Eric with his Machin's plates.



Eric and Clem Schetino.



From Left – Eric with Tom Serfass, museum curator, and Ray Williams, C4 President.



John M. Griffiee
12/27/24 – 5/27/07

The numismatic hobby has experienced a great loss with the passing of John Griffiee. John left us on Sunday May 27, after several years of battling heart problems. John is best known by those specializing in US Colonial Coinage, a field where he was recognized as an expert in New Jersey Coppers and St. Patrick's coinage.

John Griffiee was born in Ames, Iowa. At age 11 he started collecting by filling the holes in a "Penny Board". John graduated high school in Des Moines, Iowa in June of 1943 and was then immediately drafted into the U.S. Army. He was in the 3rd Infantry Division, landed at Anzio and earned his first Purple Heart. His second Purple Heart came five days after landing in southern France in August, 1944.

After being discharged, John enrolled at the University of New Mexico, on the GI Bill. It is here he met his wife, Dorothy. John and Dorothy have three children: Heide, Bruni and John Russell.



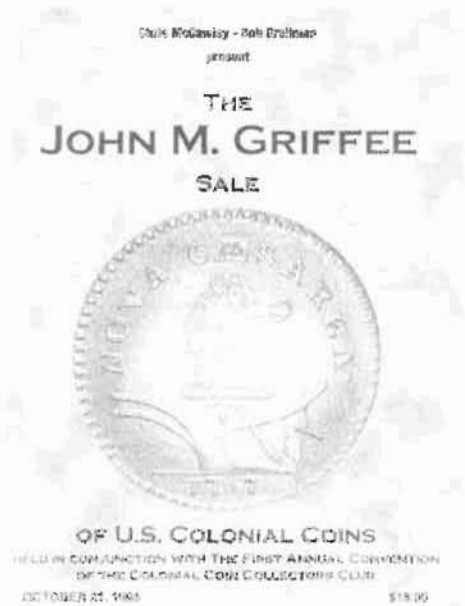
In the mid 1970's, John started collecting again... Half Cents, Large Cents, Commemoratives and Dollars. In May 1981, He bought his first colonial – a NJ Copper. By the time John retired in 1987, he owned 44 NJ Coppers and decided to sell all of his Federal coinage to finance his pursuit of NJ Copper die varieties. John exhibited his collection at local, state and national conventions, winning awards on a regular basis. In the September 15, 1990, issue of Penny Wise (the official publication of Early American Coppers), John started a series of NJ Copper Condition Census articles, which were published in every issue for years. He was also one of a handful of collectors instrumental in bringing the Colonial Coin Collectors Club into being.

John's NJ collection was comprised of 89 different varieties when it was auctioned by McCawley & Grellman in the First Colonial Coin Collectors Club Sale held October 21, 1995. The proceeds from this auction helped enable John to acquire the Robert Vlack reference collection of St. Patrick Farthings. The St. Patrick series was in dire need of a reference book, so John collaborated with Stan Stephens and coin photographer Bill Noyes to make this dream a reality. Collectors from all over the country sent John coins to study and photograph. John was the type of guy who everyone wanted to help with his research. Over nearly a decade a photographic database of St. Patrick coinage was created. In November 2003, McCawley & Grellman auctioned the Griffiee Reference Collection of St. Patrick Farthings in the 9th Annual C4 Convention Sale. John's collection consisted of more than 140 different varieties with no duplicates. John had a theory that by spreading his duplicates around to other fellow collectors that this would make the series more popular. His theory was right as the series has really gained in popularity.

Unfortunately, health issues prevented John Griffiee from completing the St. Patrick Farthing Book, though the 9th C4 Catalogue fills the void temporarily. It is our hope that one of John's friends will see this work to completion.

John has inspired many in the hobby and his numismatic legacy will be remembered for generations. All who have been fortunate to know him will sorely miss his enthusiasm, willingness to help and smiling face.

Ray Williams, C4 President



The cover of the Griffiee Sale catalogue – the first C4 auction!



John, with Mark Newby, descendent of the original Mark Newby of St. Patrick fame – just prior to the auction of John's St. Patrick collection – the ninth C4 auction!



One of John's prized New Jersey coppers – a M.77-dd Running Fox variety, ex Brand-Bareford.

A BRIEF LOOK AT THE TAYLOR SALE

(Marc Mayhugh)

Last March marked the 20th anniversary of one of the greatest sales of colonial coins ever auctioned at one time, in one place, the Fredrick B. Taylor Collection. This sale stimulated an interest in colonial coins that continues to this day, as well as producing the best all-around reference catalogue for state coinage. Perhaps the most significant accomplishment of the sale was to popularize the hard to attribute Connecticut coppers.

A photograph of the participants of the Taylor sale has recently caused a great deal interest on the Yahoo egroup "colonial-coins" with much effort going toward identifying each of the participants. This particular photograph, along with others of the sale, appears in the Summer 1987 *Rare Coin Review* produced by Bowers and Merena Galleries. (See the following article – Editor)

Along with these photos in the RCR is an article by Alan Weinberg, first published in Pennywise. Weinberg stresses the rising interest in the Connecticut series. He also relates how the Taylor sale was dominated by several participants, namely Terry Terranova and Don Partrick, although he does announce that occasional bids from Jim McGuigan, Bobby Martin, Dick August, Julian Leidman, Mike Ringo and Bill Anton were successful. He tells us that many participants were disappointed in the competition and some even angry and frustrated by the domination of "big money buyers," while at the same time he describes the atmosphere as, "electric, but friendly – almost 'clubby'."

Weinberg does a good job of bringing the auction to life by providing some "blow-by-blow" descriptions of the bidding between some of the more prominent bidders, mainly Terranova versus Anton on some of the New Jerseys, and Martin against Partrick on the Connecticut. He did seem concerned about the prices that were generated by the sale and ends his article with this admonition: "But let's just remember that this is a hobby, not the stock market. Prices, present and future rarity, coupled with collector demand, and the necessity for relative stability should be reasonably thought through. Else early American coppers will go the way of other speculative/investment-oriented coinages. And the hobby ruined." Weinberg had little to be concerned about, the prices realized in the Taylor sale seem downright cheap compared to today's healthy market, a market which may well have received a jump start back in March of 1987.

Personally, I was only successful on one of my mail bids in the Taylor sale, lot 3006, a St Patrick farthing that cost a whopping \$16. I've kept it over the years since it was the only piece I had from this sale. As I now ponder the Taylor sale I think to myself, "Wow, has it really been 20 years?"

ATTENDEES AT THE TAYLOR SALE OF MARCH 1987

During the last week of May 2007, a photograph of colonial coin collectors attending the famous Taylor Sale was posted on the Yahoo Colonial Coins Group (colonial-coins@yahoogroups.com) along with a challenge to see if all those pictured could be named. This turned out to be a real challenge.

The Taylor Sale, conducted 26-28 March 1987 by Bowers and Merena, was a premier sale of American colonials, with special emphasis on state coinage. All serious colonial collectors either attended or wished they had, so this photo is a record of many of the eminent colonial collectors and dealers of the time.

Figure 1a is a photo of the group taken at the sale. Figure 1b is the same photo with each of the individuals annotated with a unique number. These photos circulated through the Yahoo Group for several days, with the result that most of the members were identified:

1	Dave Menchell	14	Mike Ringo	27	Roy Bonjour
2	Don Scarinci	15		28	John Lorenzo
3		16	Don Partrick	29	
4	Mark Auerbach	17	Dan Freidus	30	
5	Harry Rescigno	18	Peter Boisevert	31	Michael Hodder
6	Scott Rubin	19	Henry Dittmer	32	[Bob Vlack?]
7	Don Mituzas	20	Robert Martin	33	Dick Moore
8	Steve Tanenbaum	21	Henry Garrett	34	Q.D. Bowers
9	Tony Terranova	22		35	Ed Sarrafian
10	Jeff Rock	23	Jim Goudge	36	George Perkins
11	John Ford	24	[Ron Guth ?]	37	Bill Anton
12	Dana Linnett	25	Richard August	38	Alan Weinberg
13	David Palmer	26			

Numbers without a name beside them are unknown as of this writing, while names in brackets are uncertain. It is hoped that the list can be completed by our readers – please send any corrections or additions to the editor.

It is particularly interesting in that this sale was almost exactly 20 years ago. Wouldn't most of us like the opportunity to obtain specimens now for the then unheard of prices?

As a postscript, this challenge begat another – Figure 2 is a photograph of the numismatists who attended the 1907 ANA Convention, sent to the Group by Craig McDonald. How many of these gentlemen can we name exactly a century after the convention? Send me your ideas.

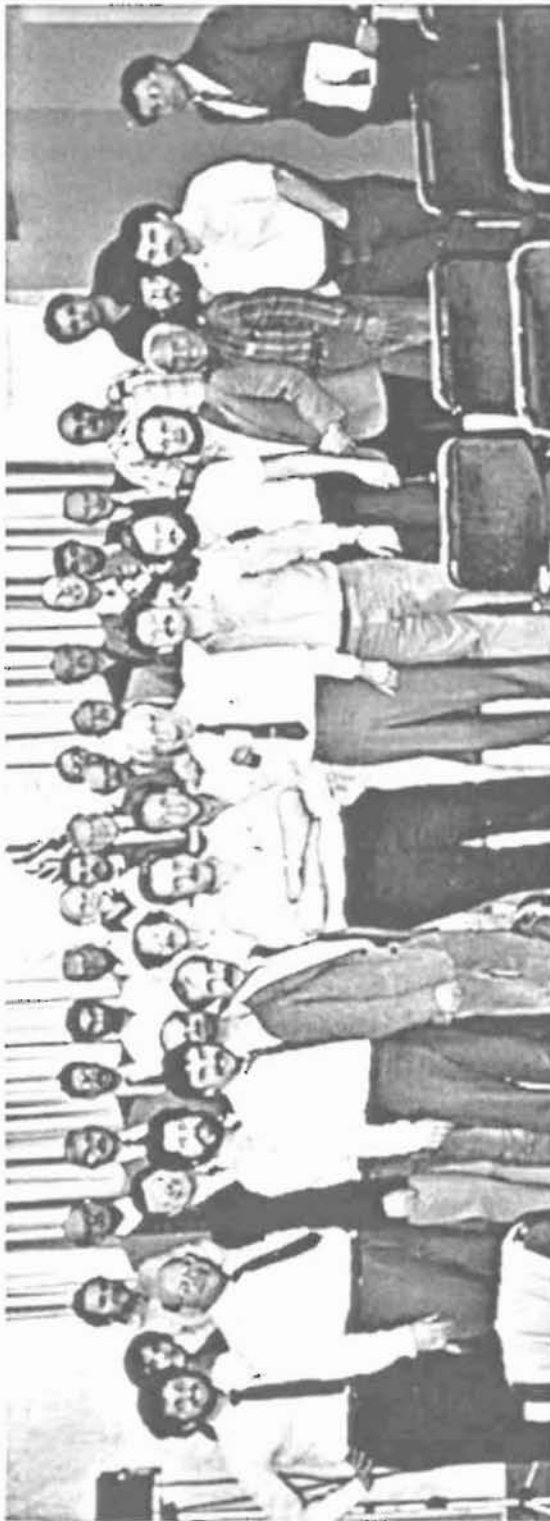


Figure 1a. The Taylor Sale Attendees

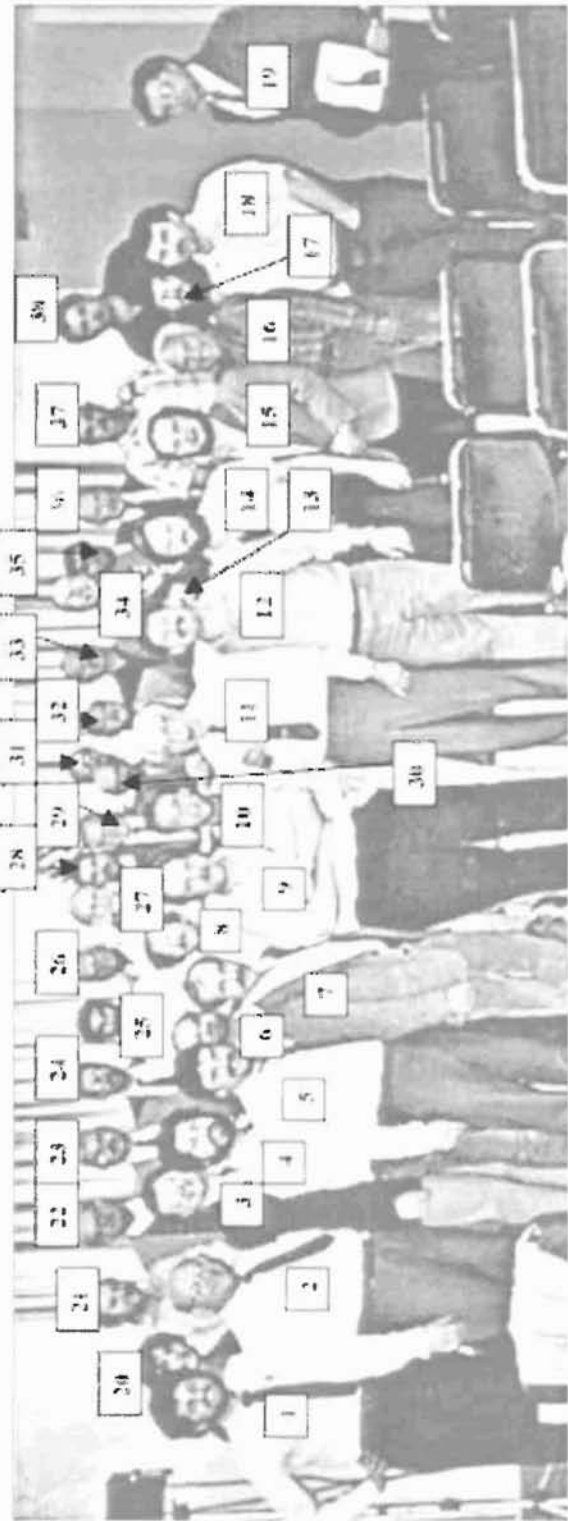


Figure 1b. The Taylor Sale Attendees
(with numerical tags)

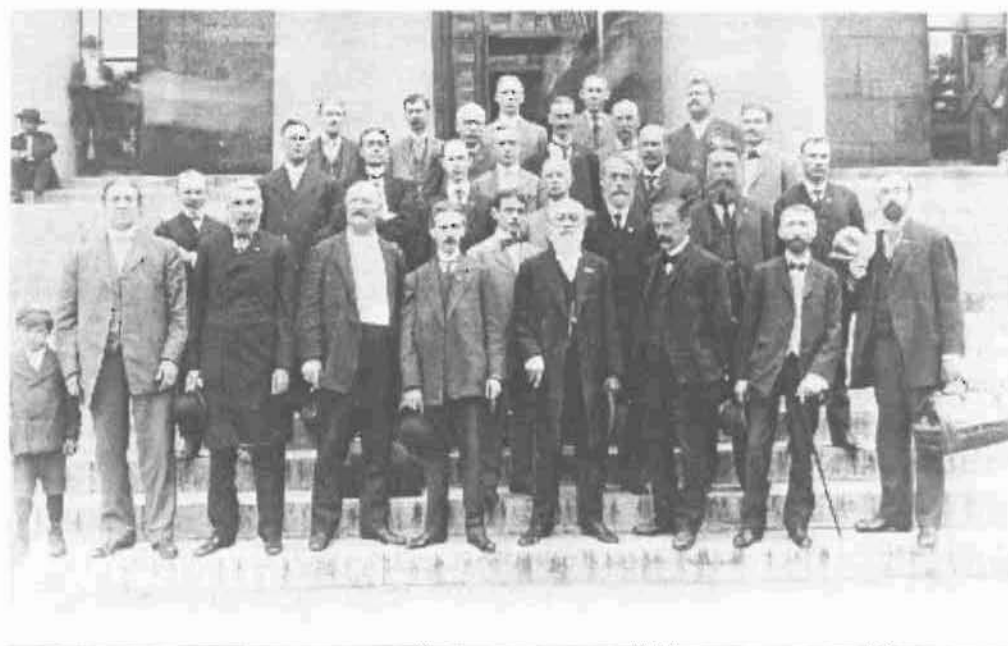


Figure 2. Numismatists Attending the 1907 ANA Convention

The editor would like to thank the following for providing the names of the Taylor attendees: Ray Williams, Dave Palmer, Jack Howes, Clem Schettino, Craig McDonald, Jeff Rock, Dan Freidus, Ed Sarrafian, and any others I've missed.

YOUR PRESIDENT AND LIBRARIAN AT WORK

(Leo Shane, C4 Librarian)

After a number of e-mails with Mike Ringo's brother, Tim, along with his parents, Joyce & Bryan, a date and time were set to journey to Canton, NY, to pick up the contents of our friend Mike's library. His parents have graciously donated it to the C4 library. At 6am on 9 May, Ray Williams, our president, pulled into my driveway with coffee in hand. He was already 45 minutes into his journey, but mine was just beginning.

Not fully awake, our 6½ hour journey began. Since it was my mini SUV that we took, I was the first to drive. I don't think my driving was bad, but Ray kept bugging me, and after about 3½ hours I finally gave in (somewhere between Binghamton and Syracuse, NY). Ray allowed only a few minutes for a potty break and a quick bite to eat. He was on a "mission".

At about 11:30am we called the Ringos to let them know we were about an hour away. We were met with the smiling face of Joyce Ringo, standing in her driveway saying how wonderful it was that she could meet us before she had to leave. We spoke with her and Bryan Ringo, telling them our feelings about Mike and what a "good guy" he was. We also expressed our appreciation for the donation of Mike's sizeable library collection. Joyce and Bryan are very nice people. We can see from where Mike got his pleasant personality.

Since everyone was anxious to keep moving, we chatted for a little while longer, loaded up the car, and then it was back on the road again about 1:30pm. On the way back, Ray did allow two stops (he was a little more relaxed then), so we were able to eat a late lunch and change drivers. Just like on the way up, on the way back our conversations ranged from Colonials, coins in general, politics, and how we would solve the world's problems.

One noteworthy thing happened on our way back. About an hour from my house (13 hours into our 760-mile round trip) we realized that the conversations had not lapsed once and we had not turned on the radio, even once. We decided not to turn it on then, either. So, at 8pm, we pulled into my driveway after a 14 hour journey together. Ray still had 45 minutes to get home. What Ray and I proved is that good conversation with another Colonial collector is possible even for 14 hours. Everyone should try it sometime. The radio as background noise is optional.

ANNOUNCEMENTS

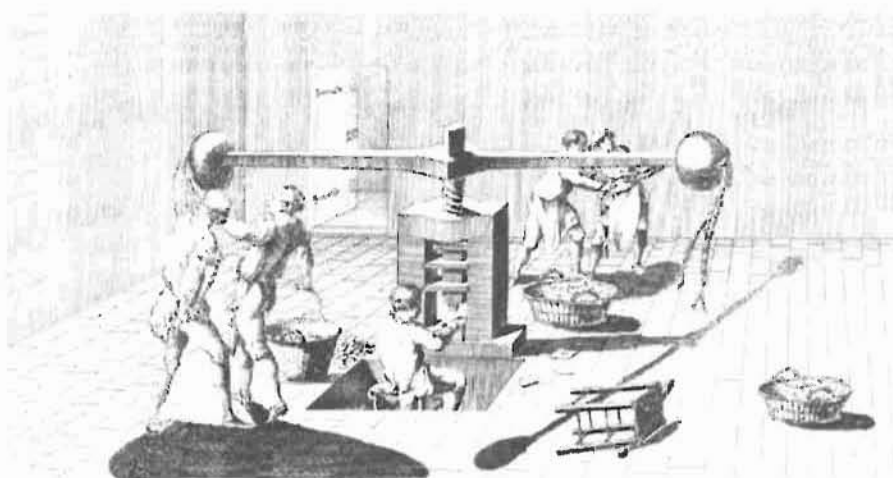


Annual C4 Convention. The 2007 Annual C4 Convention will be held at the same location (the Radisson Hotel Park Square, 200 Stuart Street, Boston, MA) as last year. Dealer set-up and the C4 Reception will be on Thursday, November 29. Activities will continue through Sunday, December 2, with our auction the evening of December 1. More information will be provided as this date approaches, but mark your calendars now!



THE COLONIAL NEWSLETTER

A Research Journal in Early American Numismatics



Are you interested in the latest findings in the field of early American numismatics? If so, The *Colonial Newsletter* (CNL) is for you. Now in its 47th year, CNL has published some of the most important studies in this field. CNL is published three times a year by The American Numismatic Society (ANS). For more information contact Joanne Isaac at the ANS: e-mail isaac@numismatics.org; telephone (212) 571-4470 Ext. 1306. Go to the ANS website at www.numismatics.org/cnl/ to subscribe online or download a subscription form.



Call for Exhibits. CONSIDER EXHIBITING AT C4! We need exhibitors. Anyone interested in learning more about exhibiting at the C4 convention in Boston is invited to contact me. I'll send you an information sheet and answer any questions you might have. Exhibiting is a fun way to share and enjoy the hobby. The C4 convention exhibits are non-competitive (no judging or awards), and contribute significantly to the enjoyment of attending the annual convention for everyone. Exhibiting is not only for those with high grade or exceptionally rare coins. Everyone has coins and related material that others would enjoy seeing. In addition to individual exhibits, we are looking for people to participate with others in group exhibits. If you would like to discuss exhibiting, please contact me via buell@vectrafitness.com or [REDACTED]
Thanks, Buell Ish, C4 Exhibit Chairman

NEW DUES INFORMATION.....

Starting in 2008, C4 dues will be increased to \$25!

2007 Dues are still \$20

We have suspended accepting Life Membership Applications while the C4 Board seeks advice with respect to restructuring the costs vs. expenses.

2007 Dues are due NOW. If you have an "06" on your mailing label, please make our Treasurer's job easier by sending your \$20 check to him ASAP! See the included flyer for details.

C4 LIBRARY NEWS

(Leo Shane)

Thank you to all for your donations to the C4 Library. Your contributions are appreciated by all C4 members. There are many new things to report regarding the library.

First, check out the C4 club website for a complete listing of all items available for loan. One thing you'll notice is that there are several additional auction catalogues available. There is also a new section of catalogues having lesser amounts of Colonial material of which we have saved only the Colonial section of the catalog. This cuts down quite a bit on storage. Most of the new catalogue additions are from Cecilia Madigan's donation of her husband Tom's library. Thank you, Celia.

Second, I am very happy to announce that the library holdings of our good friend Mike Ringo have been donated to the C4 library by his parents. It is now in our possession, but will take a little while to sort through the 23 boxes of 300+ books and post them on the library list. A first glance shows that there are many excellent references as well as history books related to the 17th and 18th Centuries. Keep an eye out for more details in the future. (See a related story earlier in this newsletter.)

Third, the Early American Coppers (EAC) Club is in the process of incorporating its library into that of the American Numismatic Association (ANA) library. However, it is donating books related to Colonial Coins and the Colonial era to the C4 library. I am working with Mabel Ann Wright, EAC Librarian, to obtain books and post them to our listing. Thank you, Mabel Ann and EAC.

Finally, below are new items donated to the club, which are available for loan to all C4 members. A complete list of library holdings and instructions on how to borrow them is available at the C4 website www.colonialcoins.org.

Donated Books, Manuscripts & Auction Catalogs:

Bowers, Q. David, *Obsolete Paper Money Issued by Banks in the United States 1782-1866*, Whitman Publishing LLC, Atlanta GA, 2006. (Good section on 18th Century Paper Money) - Donated by John Albanese & Whitman Publishing

Stacks. *John J. Ford Jr. Collection of Coins, Medals and Currency Part IV (Hard times tokens, Encased postage stamps)*, 23 June 2004, New York NY – Donated by T. Flynn

Stacks. *John J. Ford Jr. Collection of Coins, Medals and Currency Part VII (American, British and Canadian Coins, Medals and Tokens)*, 18 January 2005, New York NY – Donated by T. Flynn

Stacks. *John J. Ford Jr. Collection of Coins, Medals and Currency Part XVIII (Medals Struck for Presentation to North American First Peoples)*, 22 May 2007, New York NY – Donated by Stacks

I would also like to thank the American Numismatic Society (ANS) for its on-going donations of the *Colonial Newsletter* and the Early American Coppers Club (EAC) for donations of *Pennywise*.

Suggestions for additions to the library are always appreciated. Please consider donating books, auction catalogs, etc. to the library. Remember, those who are learning about colonials now are those who will be buying your coins later. Thank you, my e-mail is Leo_J_Shane@hotmail.com or write to me at [REDACTED]



CLASSIFIED ADS

Ads for this newsletter can be purchased as follows:

	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	\$50	\$80	\$105	\$130	4 1/2"x7 1/2"
1/2 page	\$30	\$55	\$75	\$95	4 1/2"x3 3/4"

Covers cost somewhat more (please inquire). If you want to include a photo with your ad there will be an additional \$10 charge. A black and white photo will be needed, but the size can be adjusted. Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file. All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads, and will in no way be responsible to either the buyer or seller.



David F. Fanning PO Box 132422, Columbus, OH 43213 (609) 975-3002
Fixed Price List of Numismatic Literature Available

I have issued my sixth Fixed Price List of numismatic literature, which can be downloaded in PDF form from my Web site at:

www.geocities.com/fanningbooks

The list includes many items of interest to collectors of colonials and other early American coins. Highlights include two copies of Slafter on Vermont coppers, Bronson on Connecticut currency, monographs by Kenneth Scott and Eric Newman, the 1975 EAC sale errata typescript written by Walter Breen, and other items. I can be reached by e-mail at <dfanning@columbus.rr.com>.





C4 Offers Outstanding Vlack Book on French Colonial Coins. The third monograph published by the Colonial Coin Collectors Club (C4) has been released, *An Illustrated Catalogue of the French Billon Coinage in the Americas* by the noted numismatist Robert A. Vlack. This is the first comprehensive guide to the billon coinages that circulated in the French colonies of the Americas, which included Canada, Louisiana and the French West Indies. An 18-page introduction discusses the history of the coins and includes a rarity listing of the various counterstamped billon coins authorized for use in Canada during the seventeenth century. This is followed by an extensive and well-illustrated catalogue of the coins (pp. 20-157) reflecting more than 30 years of research by Vlack on this topic. The catalog proceeds from the *Mosquetaires* of 30 and 15 *deniers* to the billon *Sous Marqués* and Half-*Sous Marqués* and then to contemporary counterfeits. It next includes a full listing of billon coinage and counterstamped billon coins of the French West Indies, as well as a discussion of the coins known as "black doggs." The work was amended and edited by Philip L. Mossman with typesetting and graphic design by Gary Trudgen.

In the catalogue every denomination is divided into sections, one section for each of the various French mints producing that denomination; some denominations were issued from as many as 30 different mints! Each mint section contains an explanation of all the mintmasters and engravers associated with that mint during the years of issue. The specific coins from the mint are then cataloged by year with annotations on mintage, rarity and variants. There are numerous illustrations with enlarged details of overdates and errors that are especially useful to the user in identification. This is the first time such information has been made available in English.

The folio size hardcover book (x+157 pp.) is available for \$50.00 US plus \$5.00 for shipping (\$6.50 to Canada and \$13.50 to Europe) from Ray Williams, [REDACTED].

For more information on this book and other books published by the Colonial Coin Collectors Club, as well as joining the organization, visit the C4 website at: www.colonialcoins.org



Our next token Mail Bid sale will contain some US communion tokens - these are mostly from Andrew Macmillan's collection. The sale will be in late September - the catalogue will be on our website in about a month from now with images of much of the sale. Howard Simmons, Simmons Gallery, PO Box 104, Leytonstone, London E11 1ND www.simmonsgallery.co.uk email info@simmonsgallery.co.uk phone + 44 208 989 8097



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EXCEPTIONAL COLONIAL COINS FOR SALE

- 1652 Willow Tree shilling. Noe 3-D, R-7+, (VF Detail) Genuine, Light tooling. NGC/NCS (Red Book list \$175K) \$90K (call or write)
- 1652 Pine Tree three pence, Noe 37, Small 5, Nice Sharp XF/AU coin. Original luster of russet, smoky blue and gray. Red Book list \$8K – only \$4,950.
- 1670 St. Patrick Farthing, AU/UNC w/razor sharp details – every jewel on crown, harpstrings are extra bold. Mostly smooth and glossy with green patina, like Roman coin. NGC/NCS genuine w/corrosion; X-rare (R7+), slight rub. . . Au lists at \$8,500, UNC lists at \$20K – only \$5,900.
- 1722 Wood's halfpenny, harp left. Scarce, smooth & glossy, just super. PCGS VF-35, only \$450 - Choice
- 1724 Woods halfpenny; PCGS XF-45, Super. Scarce. . . (Red Book \$1,200) only \$850 – lovely
- 1723 Rosa Americana twopence. AU, light/medium brown. Nelson 14. Nice. Lists for \$2K, only \$1,250 – less than Red Book XF.
- 1766 Pitt Token. Rarely for sale. VF/XF, near perfect. \$2,100. Another, MS65, razor sharp – unheard of at this level, exquisite, \$12,000

VERMONT COPPERS

- 1786 Vermont "Baby Head," RR9: F/VF. Above average surfaces for type – hard, smooth, glossy./ Lists at \$4,500 in VF. No corrosion, planchet fissure, but nicer than most. This only \$1,700.
- 1786 Vermontensium, RR6; XF+ detail. Typical Vermont planchet problems. Bold sun face, etc. \$1,500.
- 1787 Vermont RR27, XF/AU choice surfaces, exceptional. Date fully on planchet. Only \$1,450.
- 1786 – Vermontensium, RR6; XF/AU. An exceptional VT, \$4,500.
- 1786 – Vermontensium, RR5; R-5+, V. Rare. NGC XF detail, Lovely \$3,900.

NEW JERSEY COPPERS

- 1787, M43-d PCGS VG-10, \$185.
1787 M6-D Large planchet (NGC –AU Detail, corroded) – razor sharp, but slightly fuzzy. Rev is full unc, looks great~ List \$3,000, only \$1,200.
1787, M48-g F/VF w/nice wood-grain look. Ex R. August, lists \$550, only \$275.
1787, M62-q LDS (causes weak centers), F/VF smooth. Nice at \$220.
1787 NJ Serpent Head, M-54K, VF25. Planchet flaws. List \$1,800, onl \$950 (Nice detail/bold horse, etc.).
1786 NJ “Bridle Variety”, Maris 18-M. Super wide planchet, nice light brown. UNC with best of strikes. NGC Genuine – superb coin on all levels. Bridle very clear. Reduced to \$4,750.
1788 NJ “Running Fox” Maris 78-DD VF/XF (R5+; 30+ known). Smooth and glossy with strong fox. Important unique variety; R.B. lists at \$4.5K, only \$2,950 [Other NJ coppers if interested.]

WASHINGTON TOKENS

- Washington Double Head – VF20, Nice light brown problem free, lists \$275, only \$195. Another AU, list \$1,150, only \$795.
1783 Washington & Independence. PGGS AU-55. Light brown, glossy with mint luster. Rare full strike. Extra choice. Lists \$2K; however, only \$1,250. Super eye appeal.
1783 Washington Ship halfpenny. PCGS XF-40 (old lime green holder). Lovely and problem free. List \$850, but only \$750.
1783 Georgivs Trivmpho. PCGS VF-20. A choice, problem free example of a “tougher type,” lists \$750, only \$650

OTHER EARLY COINAGE

- 1786 Castorland, 14.6 gms. In silver. Early restrike w/P.E. Centers bulge (Diagnostic of First restrikes). Proof or PL, MS-65 or better. Lovely russet amber toning w/cartwheel luster. A lesser XF+ recently sold at ANR Auction for \$1,900; this only \$1,600.
1781 North American Tokens – all nice. PCGS VF-35 for \$590, PCGS VF-25 for \$325. Raw: VF-20 for \$250 and F for \$100.
1688 American Plantations Token. Original, near uncirculated, minimal tin test. Newman 4-E (no die cracks). Full detail. \$1,500. Razor sharp detail. Priced at restrike level.
1792 Kentucky, AU. Smooth, glossy & mark free- choice. Below RB AU! @ \$595.
1783 Nova Constellatio Blunt Rays. Full Bold strike. XF40/45. Nice strong date. List \$1,500, this \$995
1785 Nova Constellatio (Breen 1112) small, close date (This is R7). Missing from nearly all collections. Extremely rare. VF/XF w/full God’s eye and rays but retains central weakness which is diagnostic. Lt. Brn. Smooth & Nice. Value of \$10,000, Red Book at \$7,000. Special for only \$5,500.
1783 Nova Constellatio, Crosby 1-A, Breen 1106. Large U.S., Pointed rays. AU. Obv has greenish discolor on 20% and scattered small flan voids. Lists at \$3,200, only \$795.
1760 VOCE POPULI coppers: (1) XF, Nelson 4 “Imperial Head” (scardce) Lt, even micro-granularity. \$450; (2) “P” in front of face. Roughness at top of head. Nelson-12. XF. Scarce, \$750.
1794 Myddleton Token Mule (Breen 1077). 1800s restrike, X-rare. NGC Proof 64 Gem Ultra Cameo. Original dies. Beautiful strike & complicated design. Exceptional Finest? Massively reduced at \$3,900.
1787 NY Excelsior, Eagle’s Head Right (“Sinister Eagle”). R-7 (Breen: “X-rare, virtually all specimens low grade and damaged.”) Just misses XF (VF-35); NGC/NCS Corroded VF. Strong overall detail despite minor problems. Light, scattered granularity near rim. Still good eye appeal – probably #2 coin. 90% smooth and glossy with hints of mint red. \$32,500
1787 Immunis Columbia, Eagle Reverse. VF/XF Light Scattered granularity. Good eye appeal. (List \$7,500) \$4,950.
1787 Fugio, N-10-T. “One over One” variety (R6, 12-30 known). Fine+, smooth with minor reverse scratch. . . \$1,250.
1787 Fugio, N-22-M. (R5, 30+ known) VF/XF. Very light, even graininess on both sides – Nice . . . \$950 [Other Fugios if interested, including a 3-D.]
1795 NY TAL. NGC Proof 64 Bn – a gem, probable #1 (R7). 1794 Proofs exist and are rare, 1795’s even rarer. Razor-sharp light brown iridescence. Perhaps the 1st proof made specifically for the U.S. Worth \$12,500; bargain priced at \$4,995
1787 Auctori Plebis AU-50+ Smooth and Glossy. Light golden brown. Mark free super coin with mint luster. R.B. list \$2,400, but only \$1,950.

- 1758 George II French and Indian Wars (Betts 416), VF+. Medal tastefully lists British and American victors. Copper, 43mm. Smooth and glossy with a few scattered contact marks. Rare., reduced to \$850
- 1781 Libertas Americana (Betts 615). An American classic, personally commissioned/ designed by Ben Franklin. Fewer than 100 struck with only a handful of survivors. The "queen" of American Medals from which the Large cent and halfcent designs sprang. 47.88mm; XF with a few hairlines and ticks. Own a legend not for \$60K but for only \$12,000.
- 1817 James Monroe Indian Peace Medal (Julian IP-8). 76mm; bronze. UNC with slightest cabinet rub. Fantastic Orange/Bronze. Great eye appeal. Inexpensive and very rare. Only \$1,600
- 1694 Elephant Token, Thick Planchet. VG/F \$350.

NEW ITEMS:

- 1787 Mass ½ cent NGC AU (Corr) [very minor]. Ryder 4-C Good Eye appeal. List \$3,000 – this \$1,200
- 1787 Mass ½ cent PCGS XF40; Ryder 4-B, R5+, V. Rare, 31+ known. Smooth and glossy, Rev looks Unc. Graded XF due to characteristics of variety on obverse. A bargain @ \$1,400.
- 1788 Mass cent Ryder 11-F, V-Rare as R5, XF+. Lt. Butternut Brown, Lovely coin and only \$1,950.
- 1788 Mass cent Ryder 11-C, V-Rare as R5, AU. Smooth and problem free. \$2,950.

1777 Burgoyne's Surrender at Saratoga. BETTS 557. NGC MS-65. Original w/o cracks or die rust. Exceptional gem in every way. Possible finest. V-Large, X-Rare, Lovely. Gen Gates (at right) receiving sword of Burgoyne; behind Gates are soldiers under arms. Behind Burgoyne are soldiers laying down their arms. On the ground between Generals are cannon balls, a mortar, drum and flag. Fabulous early Americana. Priced low @\$3,950.

Many more medals and coins available. Please call or write for catalog. Authenticity guaranteed for life. All coins are returnable for seven days – no reason needed – as long as they are not damaged or pulled from slab/holder. Satisfaction guaranteed. ALWAYS BUYING. Frank Vivalo, [REDACTED]
[Terms can be arranged for large-ticket items.]

Bowers and Merena Your #1 Choice for Early Copper



When it comes times to sell your Colonials, Half Cents and Large Cents, you owe it to yourself to contact Bowers and Merena. Whether your collection is worth several thousand dollars or many multiples of that figure, we can help you realize the highest possible prices in today's market.

Bowers and Merena has handled some of the most famous early copper collections ever assembled, including those of the Garretts, Frederick B. Taylor, and Mr. and Mrs. R. Henry Norweb. Many fabulous rarities have crossed our auction block. From Brasher Doubloons to rare state Colonials, Half Cents and Large Cents, we have handled them all.

Upcoming Auctions

November 9 - 12, 2006
Baltimore, Maryland
* Official Convention Auctioneer *
Baltimore Coin & Currency Conv.
Consignment deadline: Closed

May 23 - 26, 2007
Anaheim, California
* Official Convention Auctioneer *
Consignment deadline: April 13, 2007

February 8 - 10, 2007
Beverly Hills, California
Rarities Sale
Consignment deadline: Dec. 27, 2006

June 2007
Memphis Currency
Memphis, Tennessee

March 21 - 24, 2007
Baltimore, Maryland
* Official Convention Auctioneer *
Baltimore Coin & Currency Conv.
Consignment deadline: Feb. 9, 2007

June 27 - 30, 2007
Baltimore, Maryland
* Official Convention Auctioneer *
Baltimore Coin & Currency Conv.



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President



Debbie McDonald
Consignment Director



Aaron Malone
Consignment Director



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